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BY CHRISTOPHER BYRON

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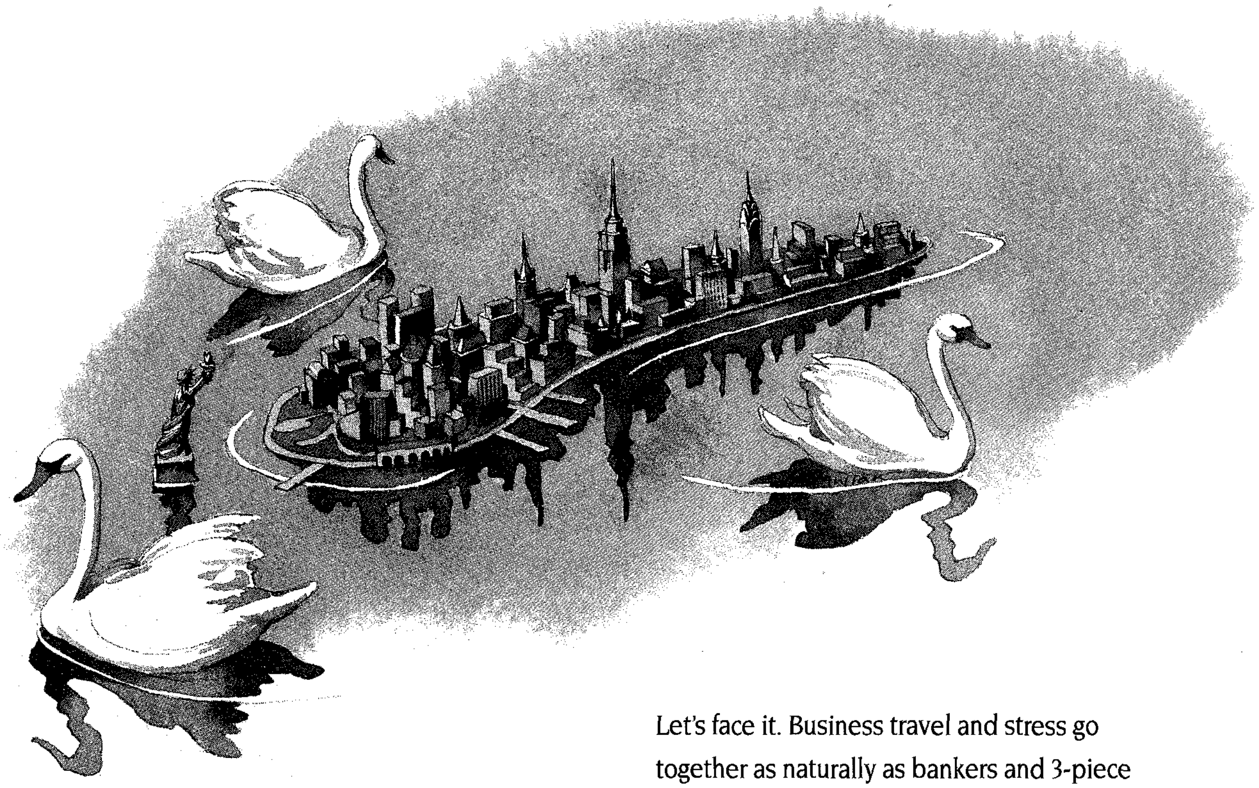

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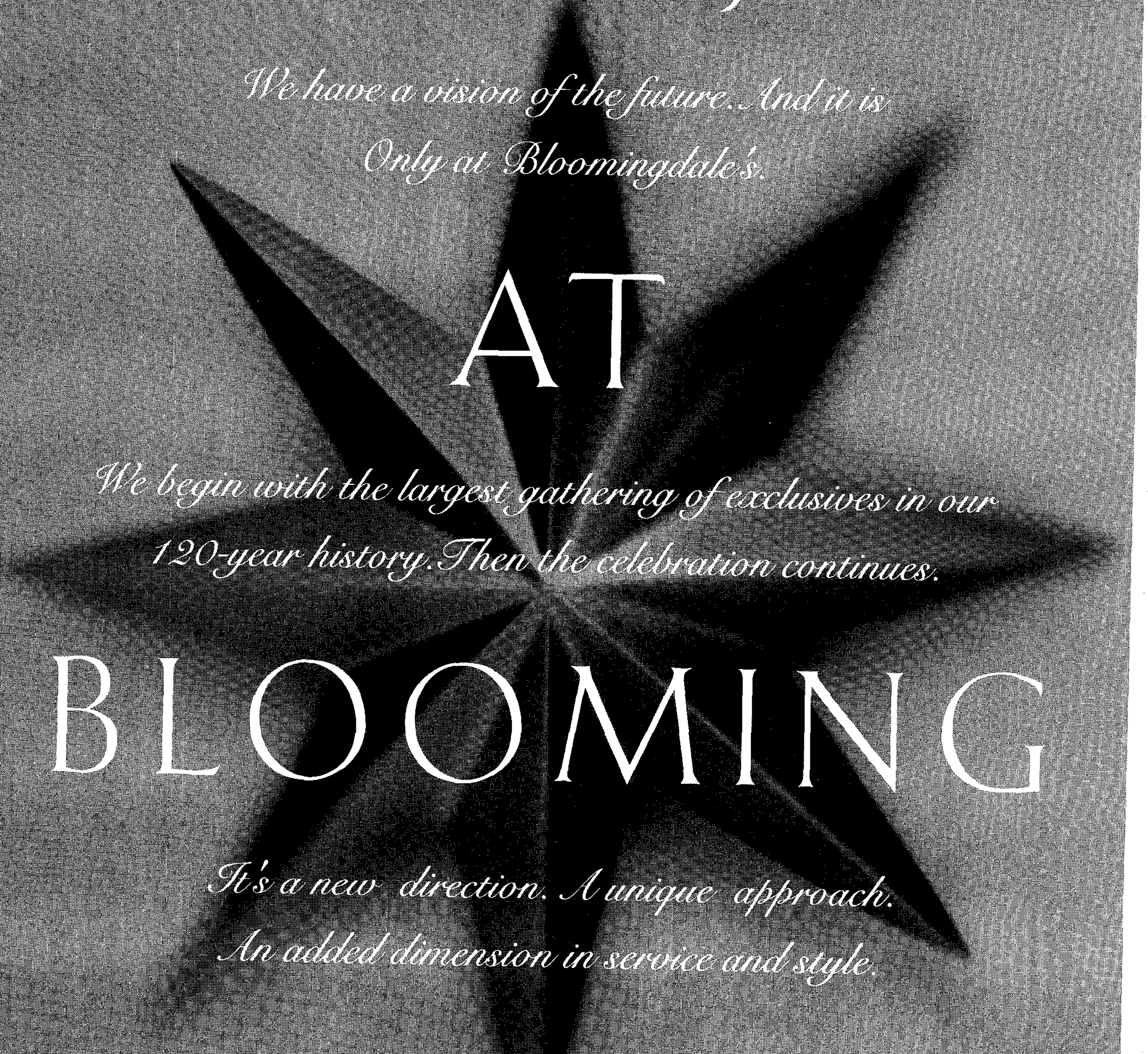

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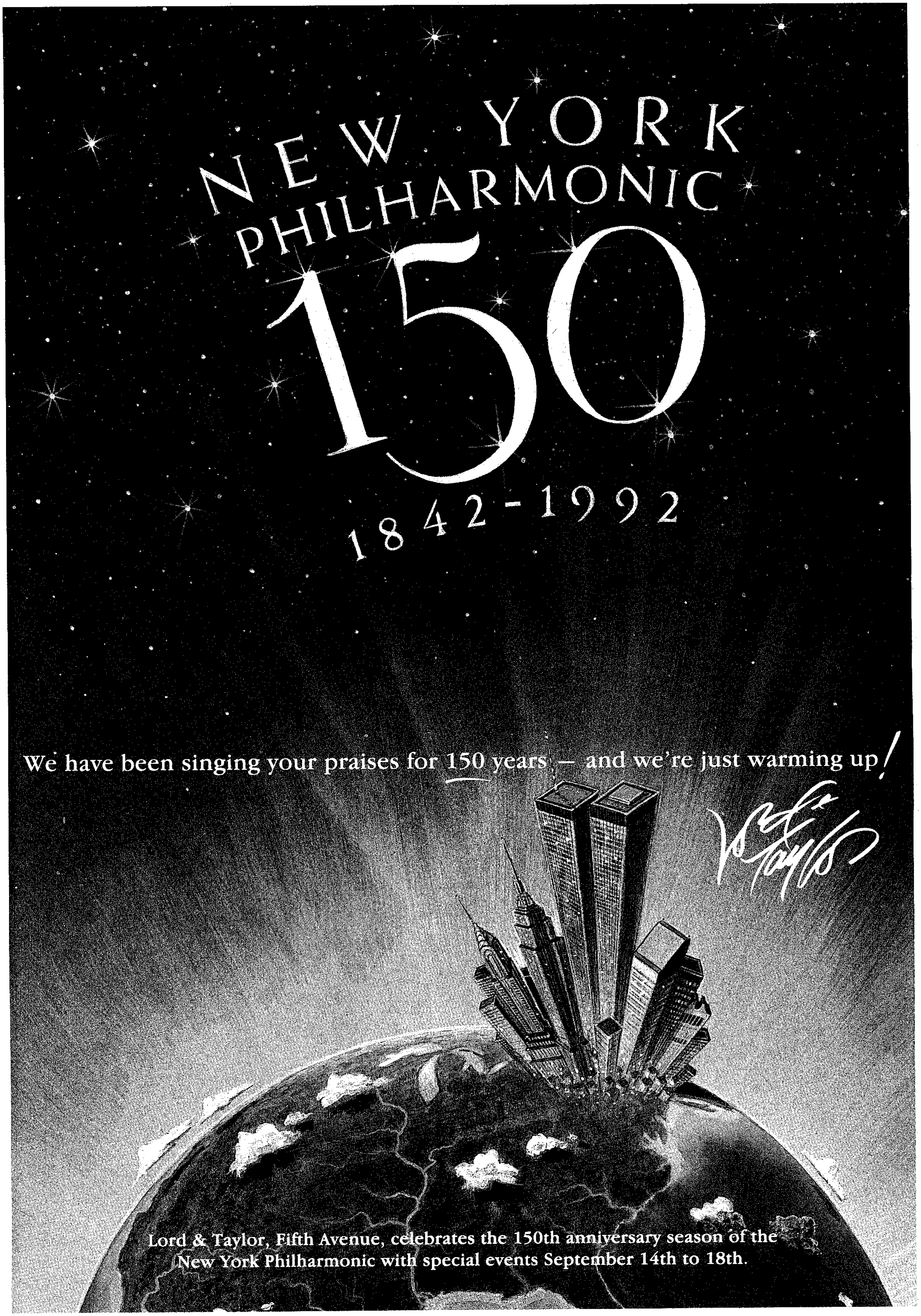
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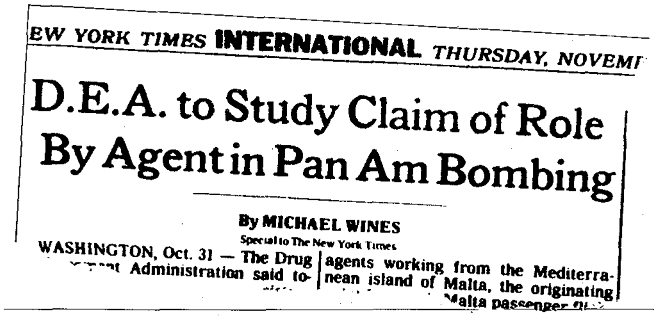
BY CHRISTOPHER BYRON

A few weeks ago here, Christopher Byron unraveled one of the great media hoaxes. He showed how *Time* was duped—into reporting U.S.-government complicity in the bombing of Pan Am 103. Now Byron has a darker tale. Namely: the murky involvement in the affair of an insurance company, trying to beat claims from the crash.



EW YORK TIMES **INTERNATIONAL** THURSDAY, NOVEMI

**D.E.A. to Study Claim of Role By Agent in Pan Am Bombing**

By MICHAEL WINES
Special to The New York Times

WASHINGTON, Oct. 31 — The Drug Administration said to- agents working from the Mediterranean island of Malta, the originating Malta passenger

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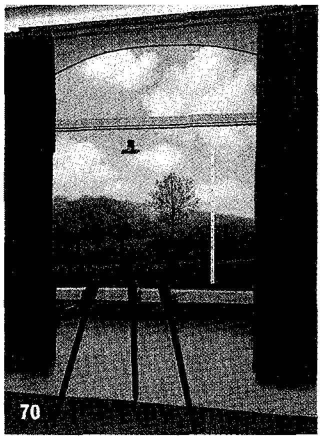

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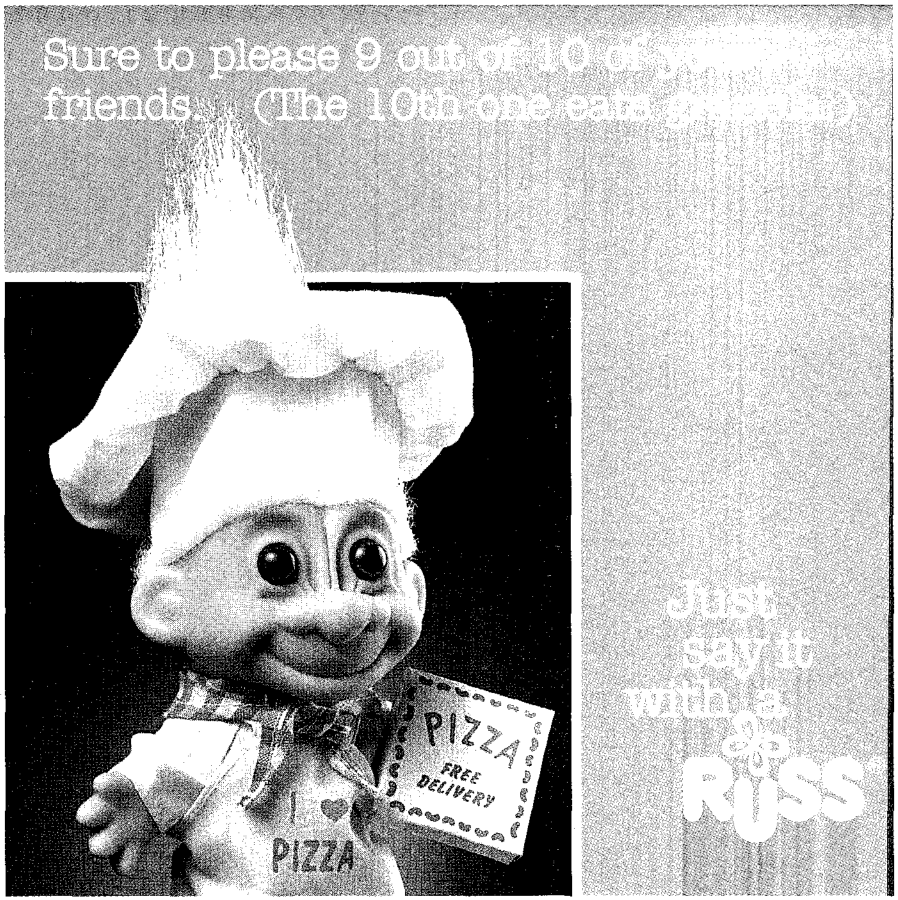
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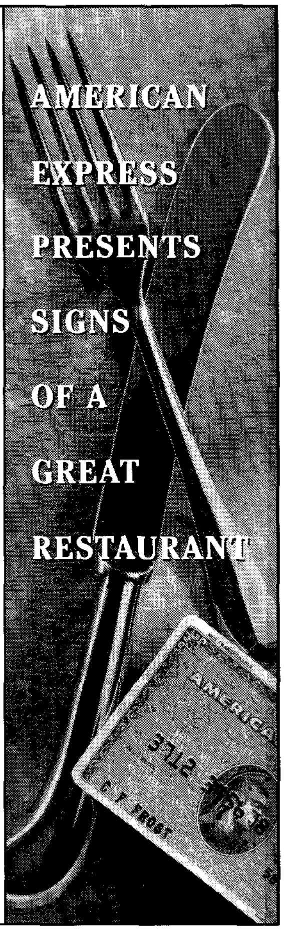

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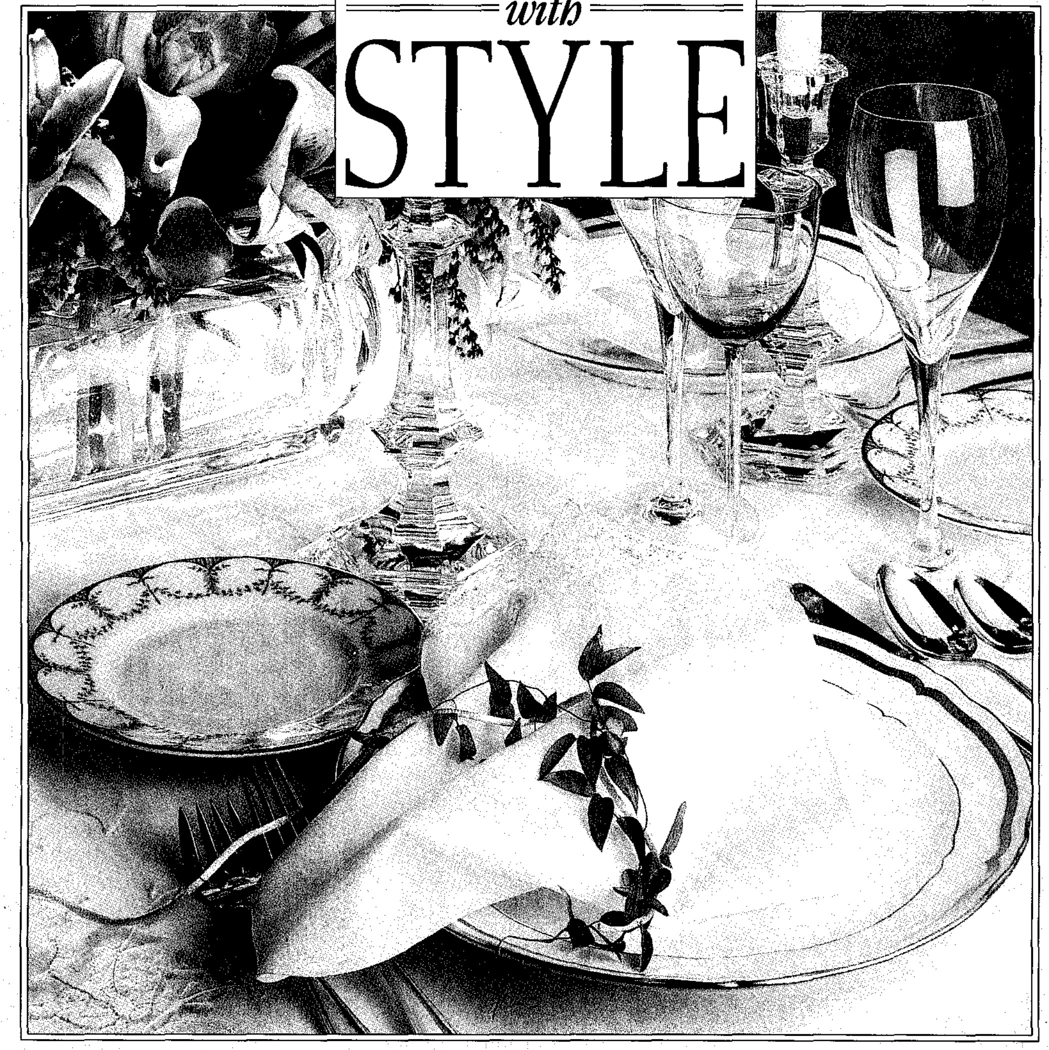

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# LETTERS

## Con and Pro

I WAS SURPRISED TO FIND MY OWN VOICE completely missing from Christopher Byron's article "Conning the Media" [August 31]—especially since it was I who first triggered his interest in Lester Coleman with a suggestion nine weeks ago that Byron investigate another story possibility involving this controversial former Defense Intelligence Agency spy. Almost immediately, Byron began calling me with questions about Coleman's background. I warned him that there were a number of government officials out to discredit Coleman. But I also cited certain documents, several individuals, and an organization that had vouched for Coleman and supported his application for asylum in Sweden. Then came word from Byron that he was dropping the story. A month later, Byron tracked me down in a remote fishing camp in Canada. An entirely different article, he explained—this one exposing Coleman—was going to press the following day. I again recited some of the reports and documents I had confirming Coleman's claims. But I also stated that in pursuing *Time's* Pan Am 103 cover story, I was alert to the danger of being conned. "I never feel entirely comfortable talking to former intelligence agents," I told Byron, "because they are trained in dissembling." I asked him to use that quote verbatim and repeated it while he wrote it down. But evidently, he chose not to use it, or any other statements I had made defending my article, because they didn't support his premise that I'd been conned.

I also reminded Byron that I had other confidential sources about the Drug Enforcement Administration's sting operation in Europe, which very possibly had been infiltrated by the terrorists who smuggled the bomb aboard the Pan Am plane. I estimate that less than 20 percent of my article was devoted to Coleman. The key evidence was a suppressed FBI field report from Germany stating that the suitcase originating in Malta that supposedly contained the bomb may not have been transferred to Pan Am Flight 103 in Frankfurt, as charged in the U.S. indictment of two Libyans. The FBI report also revealed that a rogue suitcase could have been inserted into the Frankfurt baggage-conveyor system and sent to Pan Am 103. Aside from these crucial omissions, there were some errors in Byron's report. My story never alleged that the U.S. government was guilty of complicity in the bombing of Pan Am 103. Former CIA official Vincent Cannistraro was indeed interviewed at my request by *Time's* Washington bureau last November, when I first began working on the article. Byron's claim that the cover story resulted from "corporate pressure to put synergy into practice" is wrong. I informed the company two months before the story appeared that I was canceling the Warner Books project, whose terms, incidentally, I never called "generous."

*Letters for this department should be addressed to Letters to the Editor,* New York *Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. Please include a daytime phone number.*

One of Byron's closing assertions is that my article is yet another instance of "the impulse to self-destruction that seems to be chipping away at America's faith in itself." To the contrary, I consider *Time's* cover story a legitimate attempt to explore unanswered questions about one of the cruelest acts of terrorism ever committed against our country. But after Watergate, Iran-*contra,* and BCCI, it is not unreasonable to raise the possibility that for political reasons, our own government may be concealing some of the facts.

Byron cites the jury's unanimous verdict that found Pan Am guilty of a security lapse as further proof of the media's gullibility. There is no question that there was a security lapse. But let's wait until the two Libyans are tried and convicted as charged by the U.S. before convicting Pierre Salinger of ABC, Brian Ross of NBC, and me of having been conned by Lester Coleman.

*Roy Rowan*
Block Island, R.I.

YOU HAVE ROY ROWAN'S LETTER ABOUT Chris Byron's unfair assault on him and on *Time* magazine. I have a few points to add. Despite Byron's own sorry track record in dealing fairly with his former employers and colleagues here at *Time,* I tried to help him on this story. We talked at length about how the story came into being, its relationship to the Warner Books project, and the internal processes that were followed. Henry Muller correctly referred Byron to me, as the top editor on the project. I, in turn, referred Byron to Roy Rowan for questions pertaining directly to the source, Lester Coleman. And editorial director Dick Stolley attempted to reach Byron and cautioned only that he be sure to talk to Rowan. Nevertheless, Byron fabricated the notion that we were blaming it all on Rowan.

The assertion that this story was driven by the Time Warner merger (apparently to blame for everything, including Hurricane Andrew) is nonsense and is even undercut by Byron's story itself. The book deal died months before this piece was finished. I asked Roy to keep working on the Pan Am story. I paid Roy for the piece with *Time* magazine funds. And I told Byron just that. The idea that poor little *Time* magazine—weakened by merger debt and cutbacks—was "stuck with" this story on a Friday night is dead wrong. We always have two or three banked covers. Muller and I decided to switch to Pan Am 103 from an existing project on Wednesday or Thursday once we were satisfied with Rowan's piece. Byron never asked me whether this was true; I suppose he didn't want to know.

*John F. Stacks,* deputy managing editor
*Time*
Manhattan

*Christopher Byron replies:* The letters from Roy Rowan and John Stacks neither challenge the cover story I wrote nor defend the Pan Am 103 story they put on the cover of *Time* magazine. Rather than defend the indefensible, they pick irrelevant nits as well as attack me personally.

As to the specific complaints:

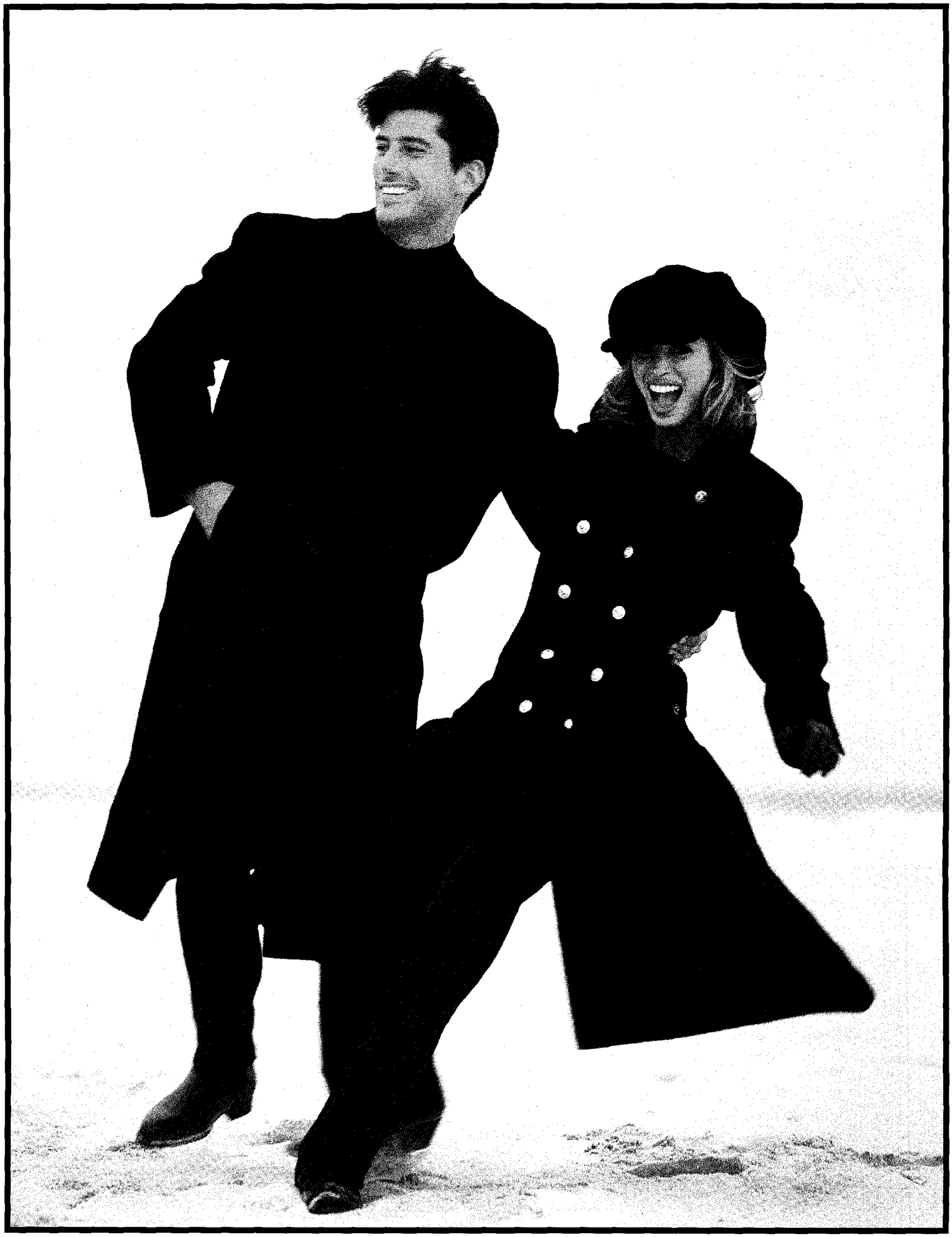
□ Rowan's position in defense of his story was amply reported in my piece. As for my not using his extended quote verbatim, Rowan can insist all he wants that he was "very careful" not to let himself be conned. Yet he obviously wasn't careful enough. His story claimed to have dug up "new" information showing U.S.-government complicity in the bombing. Yet his principal sources have long and well-established track records of pushing the *Time* cover story's discredited central thesis to the media on Pan Am's behalf—apparently to help the airline's insurance company escape liability for negligence in letting a bomb aboard Flight 103. Nothing in the *Time* story indicated any awareness of the hidden agenda of these sources, who succeeded in planting the yarn on the magazine's cover on the eve of Pan Am's negligence trial in federal court last April.

□ Rowan's claim to have numerous confidential backup sources means nothing. His story doesn't give the slightest indication that this is so, and even if he did have such sources, so what? Why should readers now believe that these unnamed "sources" are any more reliable than the known fabricators he did quote?

□ The same goes for Rowan's claim to possess corroborating backup documents. Why should any reader trust Rowan's assurance that these documents show what he says they do when, as my story points out, his article misanalyzed and distorted the documents he did cite?

□ Rowan had nothing to do with bringing Lester Coleman to me. Coleman approached me under a pseudonym and began telling self-promoting falsehoods. Coleman has a history of this.

□ Rowan was not caught by surprise by my story, and he knows that too. He was kept informed almost daily regarding



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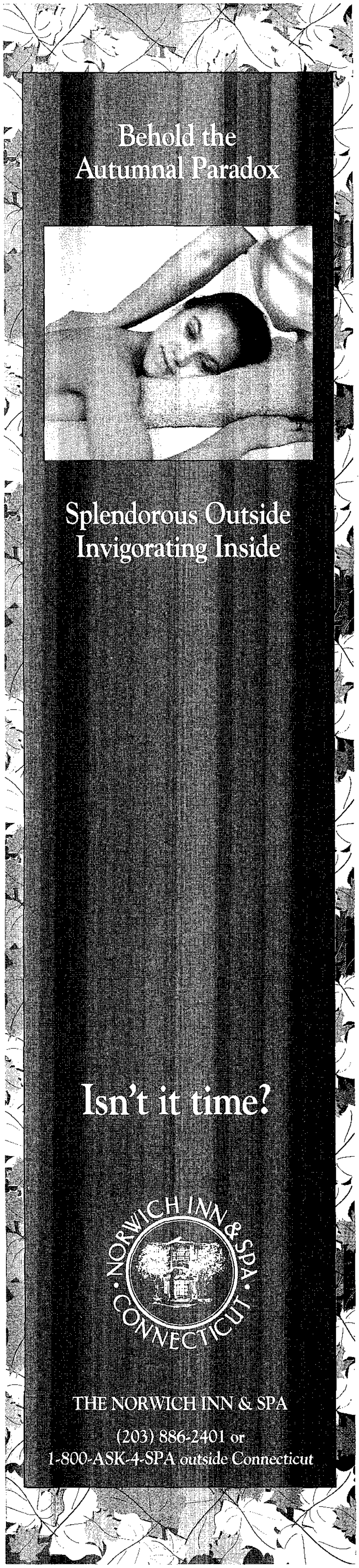

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what my reporting was turning up.

□ That "suppressed" FBI report wasn't suppressed and, in fact, has had no bearing on the case for years. In reality, the document was an early memo from an official in the U.S. Embassy in West Germany to Washington that sketched one possible scenario, as of October 1989, regarding how the bomb got aboard the plane. In making reference to it, Rowan distorted the memo's findings. Thus, what the memo itself described a probable scenario—one that would have undercut Pan Am's defense theory—was ignored by Rowan, who focused instead on what the memo presented as only a possibility. The entire memo eventually became irrelevant as the investigation proceeded. But how did this pointless memo become public in time for Rowan's story? Easy: Pan Am's lawyer made it an exhibit in the court case last March 26, mere weeks before *Time*'s story went to press.

□ Vincent Cannistraro, the former top CIA man in the Lockerbie investigation, is emphatic that he was never interviewed by Rowan or anyone else at *Time* magazine—in November 1991 or at any other time—regarding Rowan's story.

□ Rowan's claim that his story didn't implicate the U.S. government in the Pan Am bombing is absurd. That was literally the entire point of the story. Thus, when his article appeared, the Toronto *Sunday Star* newspaper carried the following headline: U.S. ACCUSED OF COVER-UP IN LOCKERBIE PLANE CRASH. *Time's* story even included a photograph of an alleged CIA double agent who was reportedly involved in the bombing. Unfortunately, the photograph turned out to be of a janitor in Austell, Georgia, and *Time* had to publish a retraction and apology. *Time* obtained the photograph from court files. It was part of an exhibit submitted by the Pan Am lawyers, who got it from Lester Coleman, who didn't tell them the man was actually a personal friend of his named Michael Schafer.

□ Stacks's personal attacks on me are both unwarranted and irrelevant. The role of every editor named in my story is presented precisely as I felt the facts and interviews warranted. There is absolutely nothing in my story that is "fabricated."

□ It is only my opinion that the *Time* cover story was driven by the theory of merger synergy. But as my story makes clear, this opinion is based on specific and concrete facts—namely, the terms of the development-deal contract with Juval Aviv, Rowan, and Warner Books, and interviews with every principal to the negotiations. Stacks's dismissal of my opinion is based on nothing except the irrelevant (and doubtful) claim that "the book deal died months before this piece was finished." Stacks should know that the point is not when the deal died but why it got started in the first place. He should also know that in a late-August interview, I asked Laurence Kirshbaum, the president of Warner Books, when the deal was finally terminated, and he answered, "Six weeks ago."

□ As to whether *Time* had a backup cover, I have no doubt that it had something or other in some state of reserve. But I am also sure that the effort and expense of revving it up and getting it checked and closed on a Friday night was a powerful factor in the decision to go forward with the Pan Am 103 story in spite of opposition from the Washington bureau. I stand by my source who claimed that a recommendation was made from Washington to New York to do just that and that it was overruled.

AS A FORMER CIA OFFICIAL WHO HEADED THE agency's official investigation into the Pan Am crash, I thought that "Conning the Media" was excellent and revealed the unique combination of duplicity and naïveté that impelled Time Warner, the Pan Am defense team, and its paid investigators to be the subjects of a hoax. Byron is correct to highlight the role that a perverse culture plays in allowing conspiracy theories to flourish. But this does not fully explain the impulse of experienced journalists to commit self-immolation. The purveyors of the government-conspiracy theory, accurately identified by Byron, are all established fabricators who have tried to peddle their theories to congressional staffs and federal agencies for years. That they have now achieved a comfortable life-style from the gullibility of major media is a further shame.

*Vincent M. Cannistraro*
McLean, Va.

KUDOS TO CHRISTOPHER BYRON FOR HIS PUlitzer-caliber investigative reporting and to *New York* for having had the guts to print it. As for ABC's Pierre Salinger and NBC's Brian Ross, you guys need to wake up and smell the coffee. And last but not least, I tried to ring up *Time* last week, and all the lines were busy. I guess it was because of all the outgoing calls to 911 made by the lawyers and editors tripping over the crime-scene tape on their way out the back door of Rockefeller Center. For *Time* magazine was a crime scene. The perpetrator was Roy Rowan's article. The victim was the reader. Last one out, turn out the lights.

*Lloyd M. Burchette Jr.*
Marietta, Ga.

I STAND IN AWE OF A BRILLIANT SCOOP, BRILliantly reported.

And Byron captured the dire implications of the Warner/Time "synergy." Wow!

*Jim Michaels,* editor
*Forbes*
Manhattan

AS THE FATHER OF ONE OF THOSE KILLED IN the Pan Am 103 bombing, I commend Christopher Byron for his exposé of *Time* magazine's hoax. My wife and I first heard of the *Time* story in a radio news report pri-

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or to the story's publication. There were no details, but the report spoke of the results of a "four-month investigation" and new, unexpected evidence. This came as a shock, and we have had many shocks over the past three and a half years. Other families reacted in the same way. There were lots of phone calls back and forth with messages like "Is it true?" and "What's going on?" I wonder if the folks at *Time* ever considered what effect their attempt at turning a real tragedy into a cheap thriller would have on those who had suffered most deeply from the tragedy. Probably not. When we finally read the story, we quickly realized that it was nothing more than a rehash of the self-serving scenario that Pan Am operatives had been peddling for several years without much success. The timing of the article, however, was highly suggestive. The civil trial of Pan Am was about to begin, and the article, if true, would have gone a long way toward freeing Pan Am from liability. *Time* even went out of its way to praise Pan Am's security.

Before the trial started, Pan Am's lawyers asked for and received a gag order on the case. There was no way that the victims' families or the families' lawyers could respond to *Time*'s lies. That gag order has just been lifted, and that is why I can now write this letter. A few journalists tried to point out *Time*'s errors, but they got nowhere near the sort of attention that was attracted by a cover story in the country's largest-circulation news magazine. For weeks, I was telling friends and relatives that the *Time* piece was garbage, but no one believed me.

When the first part of the civil trial ended, and Pan Am was found guilty of "willful misconduct," the airline's last CEO, Thomas Plaskett, told the press in a few minutes that the gag order wasn't in effect that vital information was withheld from the jury. But as Byron points out, the witnesses cited in the *Time* article were not called to testify because they would have been destroyed in cross-examination. Still, we couldn't say anything. *Time* officials will no longer publicly defend their story. But they won't disavow it, either. Despite the efforts of Byron and others, a lot of people will continue to believe the story, and that is shameful.

I must disagree with Byron on one point: the notion that sloppy journalism has created the climate of mistrust in which conspiracy theories flourish. I have dealt with many journalists about the Pan Am 103 bombing and have found that, in general, they have been honest and responsible. The U.S. government, on the other hand, has been defensive, secretive, and sometimes downright dishonest. No, the U.S. government was not a party to the bombing, but it is the government, not the media, that has created the atmosphere in which such lunatic theories are believed.

*Daniel Cohen*
Port Jervis, N.Y.

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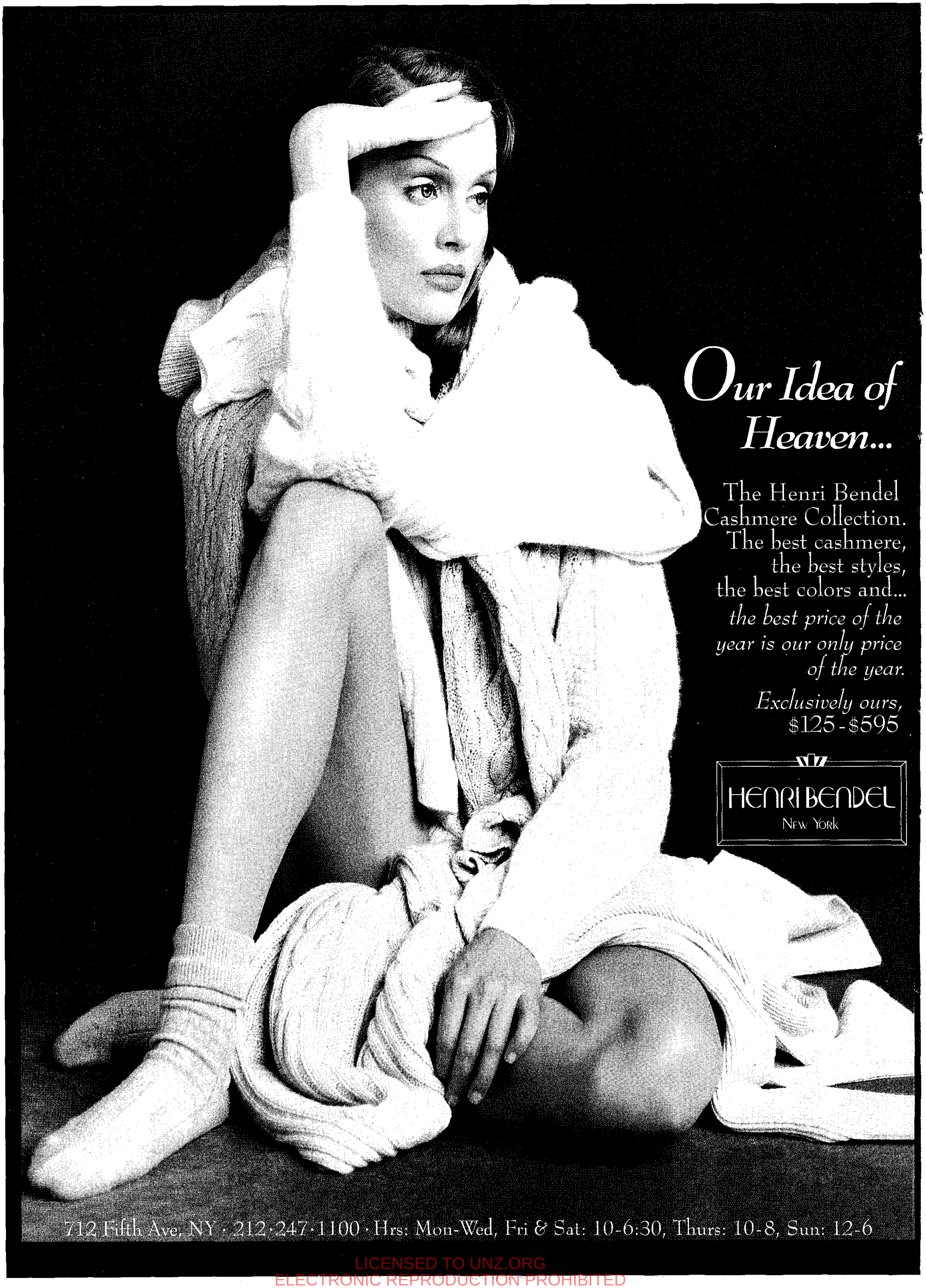

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# INTELLIGENCER

BY JEANNETTE WALLS

**A JAB FROM *GQ*...CAMELOT PLOTS...RISING AND FALLING STARS...BIZ FIZZLE?**

## WILL GORE GORE GORE—AND CLINTON?

Bill Clinton and Al Gore are apparently unhappy about being *GQ* cover boys. Gore's distant cousin Gore Vidal is writing an essay about the Democratic presidential nominee and his running mate for *GQ*'s November issue, and the writer's acid-pen reputation has a few campaign strategists worried.

"I heard that some people inside their campaign were skeptical about [Clinton and Gore's] being in *GQ* because they're worried it would confirm [their] glamour-boy image," says *GQ* editor-in-chief Art Cooper. "But most felt it would be good until they found out who the writer was. They got a little freaky because they figured it's not going to be a puff piece, so they chose not to cooperate as fully as they might have." The magazine was not granted a photo shoot, but may put a picture from the pair's bus tour on the cover. "I don't think I'd count on Gore Vidal dining at the White House anytime soon," Cooper adds. "Regardless of who wins."

Clinton spokeswoman Avis LaVelle insists the problem was simply one of timing. "We were not able to do what they asked," she says. "The time frame for them was not possible."

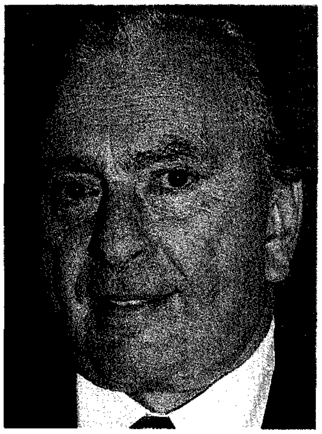
## STREEP AND WOODY LEAP; DUSTIN DOESN'T

**AN OUT-OF-COURT SETTLEMENT:** Don't look for Meryl Streep in *The Firm.* John Grisham's best-selling novel is being made into a film, with Sydney Pollack (*Tootsie, The Way We Were*) directing. Tom Cruise is expected to star in the Paramount movie, and the story was being rewritten to include a woman lawyer, to be played by the star of *Sophie's Choice.* The change had alarmed some, but now the script is being rewritten yet again, sans the Streep role, says a source. A spokesman for the actress confirms that she won't be in the movie.

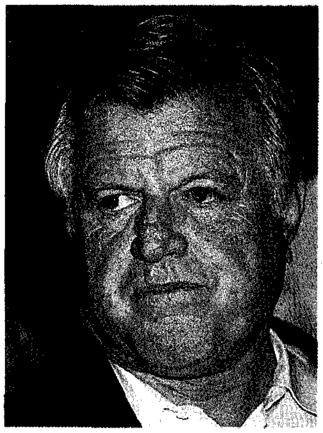
**AIR WOODY:** Woody Allen has fond memories of Madison Square Garden. A source says the director, who has been sighted with his new paramour, Soon-Yi Previn (page 32), at Knicks games, is filming a scene there for his next movie. Allen recently had Madison Square Garden officials let him into the empty arena for location scouting, the source says, adding, "It was all very high-level and very hush-hush. We're betting he's going to set up a fake audience, then cut it in with live Knicks footage for the movie."

**NUTS TO *NUTCRACKER:*** Dustin Hoffman won't be pirouetting with the New York City Ballet. The actor had been negotiating to star with Macaulay Culkin in the film version of *The Nutcracker,* to be directed by Emile Ardolino, who did *Dirty Dancing.* Hoffman was to play the wizard Herr Drosselmeier. A spokeswoman for the movie says Bart Cook, a principal dancer, took over the role.

**MERYL STREEP**



**GORE VIDAL**



**SENATOR EDWARD KENNEDY**

## RICK BURKE, TEDDY K., AND A NOM DE WHOM

Wherever Rick Burke goes, anonymous letters seem to follow.

Several journalists have received unsigned, ungrammatical letters, allegedly from an employee at G. P. Putnam's Sons, which was originally going to publish Burke's tell-all book about his years as an aide to Massachusetts senator Edward Kennedy. MCA's Putnam recently killed the book for "legal reasons."

"The reason give [*sic*] for dropping the Kennedy Book is baloney," according to the letter, which says MCA forced Putnam chief Phyllis Grann to cancel it. "It is a revealing, moving, historical perspective of the time and man. It is sad that it will not be published due to what Ms. Grann told her inner circle was unprecedented pressure like a white hot iron pressing against you."

"We had absolutely zero pressure," says Grann with a chuckle. St. Martin's Press will publish the book this fall.

A source close to Kennedy's staff says that earlier this year, the senator was "warned" about the book through an anonymous letter, which was also filled with errors in spelling.

Burke resigned from Kennedy's staff in 1981 after admitting that he had sent himself anonymous threatening letters. Investigators said that they, too, were filled with misspellings.

ASSOCIATE: JAN GELMAN

## ANTIQUAIRES MAY BE INHERITED

The owners of Place des Antiquaires may be giving up on the place.

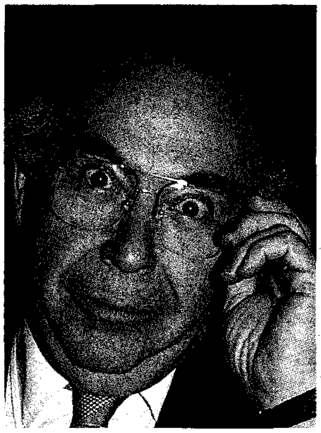
The 32-story complex, which housed elegant, expensive antiques shops on 57th Street at Lexington Avenue, declared bankruptcy last year, with debts of more than $100-million. The owners had hoped to reorganize their debt and emerge from bankruptcy, but in an amended plan filed this summer, the partnership, Madison Lexington Venture,

Photographs: top, Judie Burstein/Photoreporters; center, Jonathan Green/Globe Photos; bottom, Rick Maiman/Sygma.

## MARKING TIME...THE NEW OLD *NEW YORKER*...SCARBOROUGH FAIR?...LAND SLIDE

**CHUCK SCARBOROUGH**

**MARK GREEN**



**ED DOWNE**

is planning to transfer ownership of the property to the lender. A bankruptcy judge is expected to approve the plan later this month. A spokesman didn't return calls.

……

### CHUCK VOLLEYS WITH THE NEIGHBORS

Chuck Scarborough may have to keep lugging his tennis racquet across the street to the Meadow Club. The WNBC-TV anchorman is in a dispute with his Southampton neighbors over his plans to build a tennis court in the front yard of his summer home on First Neck Lane in the exclusive township.

Neighbors of the anchorman say the court would create a disturbance. They want him to put it in his backyard, but he's saying it would ruin his view of Agawam Lake. "I met with Mr. Scarborough at his property today to discuss possible solutions," says Richard Mathew, an attorney for one of the plaintiffs. "He's been a perfect gentleman. He's a nice guy."

Says Scarborough, "It's not a big dispute. . . . I'm discussing it with both neighbors."

……

### A GREEN LIGHT FOR MARK GREEN

All that high-profile consumer advocacy may one day pay off for Mark Green.

A source says a poll commissioned by Attorney General Robert Abrams shows that if the U.S. Senate hopeful wins his bid, Consumer Affairs commissioner Green would beat other Democrats in a race to replace him. Among New York State Democrats who are most likely to vote, Green racked up 32 percent; Brooklyn district attorney Charles Hynes came next with 15 percent; Bronx assemblyman Oliver Koppell got 4 percent; and Brooklyn assemblyman Frank Barbaro and lawyer Doug White each got 3 percent.

An Abrams spokesman says he knows nothing of the poll. Green—who has made headlines and several evening newscasts by attacking dry cleaners and hairstylists who charge women more than men—would say only, "I really shouldn't comment on someone else's poll."

……

### ED DOWNE: LOTS TO LOSE

More headaches for Edward R. Downe Jr. Earlier this summer, the Securities and Exchange Commission announced that it was investigating the financier on charges of insider trading. Now a bank is foreclosing on the mortgages of two properties owned by Downe, who is married to the heiress Charlotte Ford. Whitestone Savings says Downe owes $199,500 on one lot and $173,772.82 on the other, both on Pheasant Pond in Southampton.

"There were several lots that were presumably going to be bought about five months ago," Downe says. "I stopped payments because it was understood that the buyer would pick them up. But it turns out the buyer had financial problems, and they weren't sold. . . . Now they are going to be sold."

……

### MEDIA NEWS AND NOTES FROM ALL OVER

**HAROLD ROSS REDUX:** A source says *New Yorker* editor Tina Brown has commissioned an illustration of the magazine's founder, Harold Ross, and hopes to use it for an upcoming cover. "Tina has requested a number of illustrations," says spokeswoman Maurie Perl, "but nothing is final."

**NOT A *TIMES* BOMB:** Journalist Robert Sam Anson—who wrote a lengthy, controversial story on *Time* for *Esquire* in March—is taking on the New York *Times*. Anson is planning to write "at least" 15,000 words about the paper for a still-unscheduled article. Anson says the paper won't get the *Time* treatment. "It's a totally different situation," he says. "The New York *Times* is the greatest newspaper in the world. I'm not about to say that *Time* magazine is the greatest news magazine in the world. At least since I left."

**PENNEY EXTENDS HERSELF:** Alexandra Penney, the editor-in-chief of *Self* magazine, says she's lengthening her short brown locks with a hair weave at La Var Hair Designs on West 72nd Street. Supermodel Naomi Campbell, singer Whitney Houston, and actress Robin Givens also get their hair done there. In November, *Self* will explore how women of all colors can benefit from hair weaves. Penney's new 'do will be featured on the editor's page. "My fantasy hair is long and gorgeous," says Penney, who expects it to be sixteen inches long after the weave. "I decided to say, 'What the hell. I'll go for my fantasy.' "

……

### CBS ASKS FOR A PHONICS FIX

Hooked on Phonics is having trouble getting heard. CBS considered new spots for the reading program too controversial, says a spokeswoman for Hooked on Phonics. "They had questions, and we reviewed them and decided that we would pull them and redo the spots." A CBS spokeswoman says asking questions isn't unusual and that the network hasn't yet gotten a response from the company.

Photographs: top, Kelly Jordan/Gamma-Liaison; center, Judie Burstein/Photoreporters; bottom, Robin Platzer/Twin Images.

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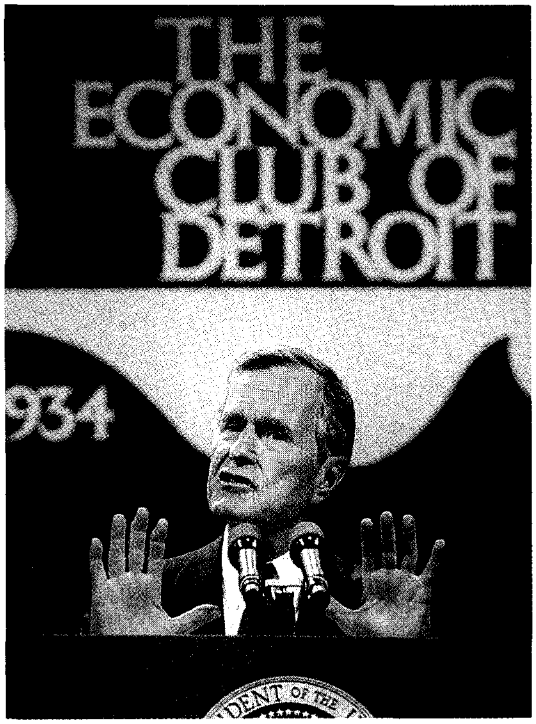
# The National Interest/John Taylor

# TURNING POINT?


THE ECONOMIC CLUB OF DETROIT
934

**YANKEE:** *Bush in Detroit.*

## AT LAST, THE VISION THING

EXPECTATIONS WERE NOT HIGH AMONG THE 2,000-odd businessmen and -women who had gathered in Detroit's Cobo Hall to hear yet another George Bush speech promoted yet again by the White House as finally, at last, once and for all, the one in which he would explain why he deserved a second term. Such had been the expectations raised about his disappointing State of the Union address and his almost equally disappointing acceptance speech last month in Houston.

In fact, the pattern had become so well established that the people in Detroit, shifting on uncomfortable pea-green folding chairs in the cement-floored, hangar-like exhibition space, *expected* to be disappointed. Bush had failed to come through so often before that any attempt by his staff to raise hopes had the opposite effect: It lowered them.

In any event, even if the speech crackled with boldness and conviction, it was awfully late in the campaign to be unveiling the rationale for your re-election. The feeling at Cobo Hall was that if Bush had anything to say, he would have said it a long time ago. "It's a little overdue," said the Detroit physician sitting next to me. "Maybe he'll unveil his economic plan the day before the election."

But Bush confounded the audience, delivering what was his best speech since the 1988 Republican Convention and in the process marking what could be remembered as a turning point in the campaign. His new attitude could be seen in the brisk, confident way he bounded up the steps to the podium. He clearly felt good about what he was going to say.

Much in the speech was familiar; the line-item veto, the capital-gains-tax cuts, and school choice made their inevitable appearance. The goal of the $10-trillion economy had a certain pie-in-the-sky quality about it; and Bush's conservative critics could even argue that targeted growth amounted to a form of industrial planning. It was true, too, that not only had the speech been produced by Jim Baker's staff but it could actually be deconstructed as a sort of homage to Baker, appropriating the "target America" phrase he had used in his farewell speech at the State Department.

But these considerations aside, the speech last week represented the most lucid, coherent, and persuasive explanation Bush has offered of who he is, what he stands for, and where he would like to take the country in his second term. In many parts, the old Connecticut Yankee Republicanism—the fiscally sound, socially tolerant Republicanism of Bush's political forebears—could be seen. Instead of tawdry pandering, demagoguery, or cheap, rhetorical gimmicks to assuage the right wing, it was a statement of principles and, as such, conveyed a noble, dignified tone. Inevitably, it will be criticized as just another effort at repackaging, and its effect—if not sustained through other credible performances—could end up more transient than transforming. But it was delivered with the kind of conviction that is lacking in Bush when he talks about such manufactured issues as family values. In short, it appeared to be a rare glimpse of a sincere Bush.

"A conservative philosophy of empowerment must have at its foundation the creation of character, through the ownership of property, through the dignity of work," Bush said at one point. The man was finally asking to be judged on the basis of what he believed. Amazingly enough, given much of the recent Republican rhetoric, the speech had a generous spirit; its overall tone was inclusive. "I'll work with anyone . . . who shows the urge to renew our country," Bush said, sounding not unlike Bill Clinton.

By restraining criticism of the Democrats to matters of political philosophy, and by acknowledging both the country's problems and the need to speak candidly about them during the campaign, Bush further enhanced his stature. He sounded more presidential than he had in a long time when he said, referring to the Democrats, "They have no more right to argue, for partisan purposes, that our economy is weaker than it is, than I have to understate our problems."

The speech was in a strange way an act of desperation. Before he delivered it, Bush had given the impression he was going to rely almost entirely on a negative campaign. But the Republicans' vaunted attack machine and its legendary image operation had so far accomplished very little. The draft-avoidance issue, highlighted by the Republican-financed plane trailing the NO DRAFT DODGER FOR PRESIDENT banner that dogged Clinton on his swing through the South at the beginning of the month, had the greatest potential to do damage. "The idea of a draft dodger as president makes me sick to my stomach," said David Dyer, a recently discharged soldier who was demonstrating against the candidate at a Clinton rally in East Haven, Connecticut, last week.

The draft issue seems mostly to give people like Dyer, who wouldn't vote for Clinton in any case, a reason to *really* despise him. But at the moment, it was the only potentially effective attack line the Republicans had. Indeed, many of the charges they were hurling have, in a sort of political boomerang effect, come whumping back through the air toward them. Only part of this is due to Clinton's deft rapid-response team. What's more important is the paradoxes the Republican charges contain. Negative campaigns need to follow the old Hollywood rule for cartoons. That is, the world they depict may be totally fantastic, but it must be internally consistent. Many of the Republican attacks are not. As a result, they boomerang. For example, the misleading charge that Clinton raised taxes 128 times as governor exposed the Republicans, who admitted privately that the charge was inaccurate, to the countercharge that the party campaigning on the issue of trust could not be trusted.

Family values, a theme Dan Quayle was busily trying to snatch back out of the sky last week, also boomeranged. Indeed, so

Photograph by AP/Wide World.

did the whole issue of religion (or "G-O-D," as Bush only a few short weeks ago was fond of putting it). In his appearance last week before the B'nai B'rith International Convention, the president pledged to fight intolerance. But Clinton, speaking to the group the next day by satellite, invoked the specter of Republican bigotry.

He referred to the "rise of anti-Semitism" in Europe, adding, "I was deeply disturbed by the tone of the first few days of the Republican Convention." His remarks pretty much canceled out Bush's efforts at damage control. "Jews felt on the ropes by the rhetoric of the convention," said Warren Eisenberg, director of the International Council of B'nai B'rith. "Clinton reminded people of how they had felt [during the convention]."

Even the Harry Truman analogy backfired on Bush. After repeatedly comparing himself to the buck-stops-here president, Bush had to admit last week that he hadn't voted for him (and Barbara added that Thomas E. Dewey would have made a much better president), which allowed Clinton, who has as little in common with Truman as Bush, to claim the analogy for his own.

Standing in front of the statue of Truman in Independence, Missouri, on Labor Day, facing a crowd in which one man carried a sign saying SORRY MR. PRESIDENT, WE KNOW HARRY TRUMAN AND YOU'RE NO HARRY TRUMAN, Clinton cited the recent barrage of bad economic statistics and asked of Bush, "Can you believe a man with this kind of record would go around comparing himself with a straight face to Harry Truman?"

Clinton had arrived in Independence under threatening skies. As he began to speak, massed dark clouds were moving swiftly through the air above the county courthouse behind him. It began to rain, and for the moment, it looked as if the enthusiastic rally would be disrupted by the weather. But then Clinton said, "I'll stay in the rain if you will."

That produced an enthusiastic response, and he added, "We've put up with twelve years of trickle down; we can put up with twelve more minutes of it to save the country." The torrent did not begin until the end of his speech, and then, instead of retreating, Clinton stripped off his jacket and spent the next hour shaking hands in the downpour. It was, of course, a great photo op, and footage of the drenched, grinning candidate appeared on the networks that night. He is showing a marked ability to transform potential setbacks into opportunities. By contrast, Bush's failure to seize the opportunities presented him has created his biggest setbacks. The Detroit speech showed that he was, in fact, capable of political *carpe diem*. But given Bush's history, the speech may turn out to be more a passing moment than a defining one.

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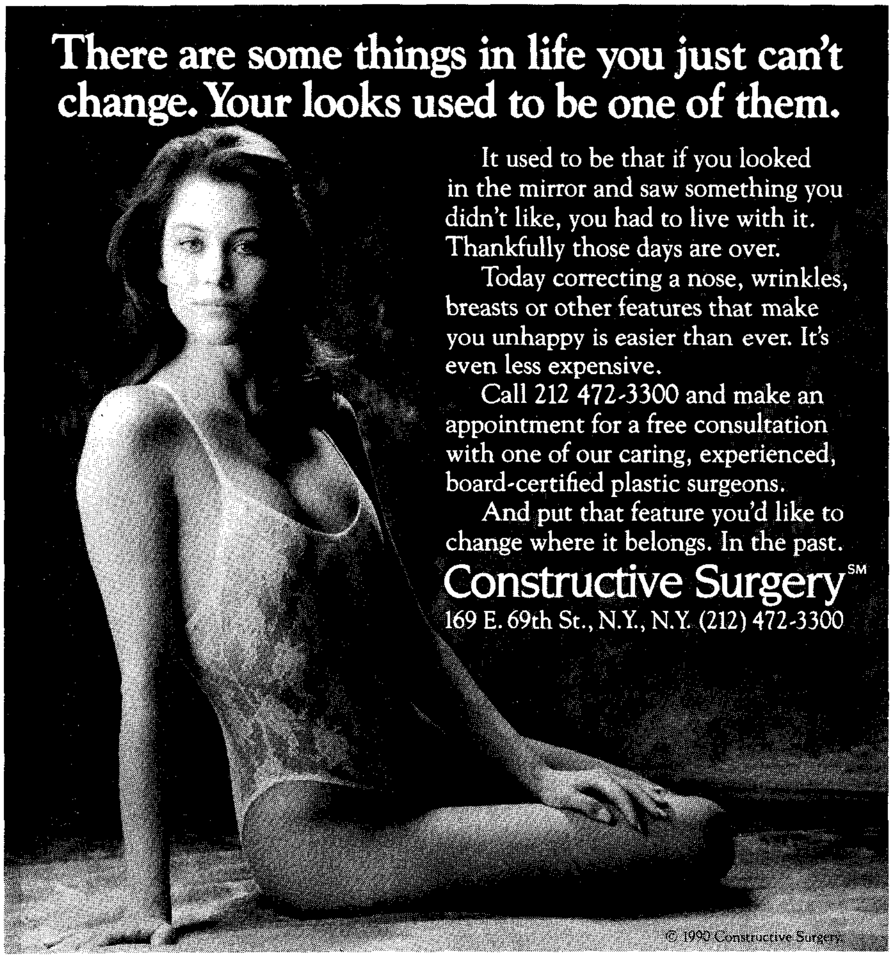
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### E.P.T. GETS REAL

MAYBE IT'S THE INEVITABLE OUTGROWTH OF *An American Family,* the documentary series about the Louds, who, two decades ago, opened the door and invited TV cameras to film the dissolution of their family. Maybe it has to do with the popularity of CNN's up-to-the-minute live coverage of the Gulf War, the televised Clarence Thomas hearings and Willie Smith trial, or the spate of tell-all talk shows.

Whatever its genesis, "reality TV"—where events take place in real time with real people—has spawned a kind of voyeuristic or "tabloid" advertising, starring Warner-Lambert's e.p.t., or early pregnancy test.

In three different spots, women who have taken the test learn the results on camera. Title cards indicate that they're real people, not actors. Jennifer and Scott want a baby and, happily, the test result is positive. ("Knew it," says an overcome Scott, hugging the mother-to-be. "Congratulations.") Erin and David don't want a child and are relieved when they get a negative result. (David wipes his brow and Erin confesses, "We weren't ready.") Helen and Nick, on the other hand, have been trying to conceive. ("I've always been ready," laughs Helen a bit nervously.) Unfortunately, e.p.t. shows that this month, it's not to be.

But there they are, hopes dashed, on TV. Nick consoles Helen as she chokes back tears and assures her that they'll keep trying. They do, and next month they get a positive result, this time off camera.

"Few products in the world play such a pivotal role in people's lives," says Frank Costantini, group creative director at J. Walter Thompson, the ad agency for e.p.t. "We decided to show that moment of discovery on camera in a tasteful, sensitive manner. It's unusual in advertising to show sadness and disappointment." Most ad campaigns for pregnancy tests use either dramatizations of a couple looking forward to having a baby and receiving positive results or informational spots on the technology of the tests.

"Here, casting is part of the ballet of production," says J. J. Jordan, associate creative director and senior copywriter at JWT. "The timing is dicey; you can't keep people waiting for a week." Ad agencies are supposed to hire actors for commercials, but if the ideal people can't be found, the Screen Actors Guild may allow agencies to look elsewhere. Obviously, actors wouldn't have worked in the e.p.t. spots.

The ad team, including director Michael Apted, was looking for different kinds of participants, not just young couples longing for a child. But its scenarios do not include the discovery by a couple who don't want to have a baby that the woman's pregnant. "Those people are certainly part of our target audience," admits Costantini. (Only about 50 percent of pregnancy-test users hope for positive results.) "But it's obviously controversial, and we thought we'd captured so much drama and humanity that we didn't need to go out on a limb." They decided against using a single mom for the same reason, and because "the couples show a dynamic that's the stuff of emotional moments," adds Costantini.

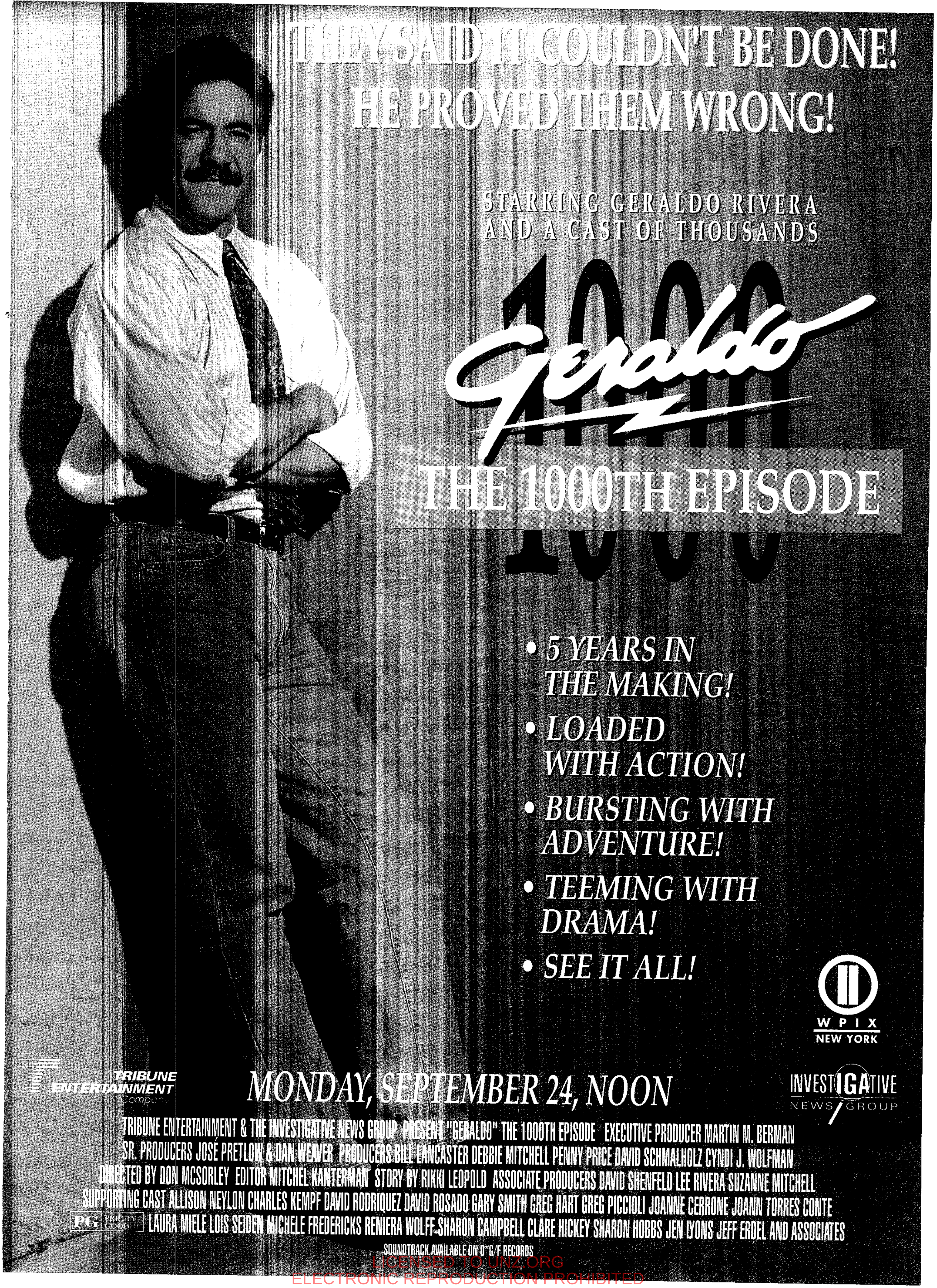
Apted, who directed *Gorillas in the Mist, Coal Miner's Daughter,* and the English documentary series *7 Up*—in which he filmed the same group of people every seven years—had directed a scripted e.p.t. spot in 1990 that showed men reacting to the test results, and has made commercials for JWT client Wisk. "But this was the first time we used him for his intimate interviewing style," says Jordan.

To find the couples, JWT hired Laura Slutsky of PeopleFinders. She ran ads in California seeking women who thought they might be pregnant and would participate in a research study. Sixty-five couples were interviewed, but only twelve got callbacks. "We were assessing how dramatic and involved the couple was," says Jordan. "We didn't want neutralness, so we were searching for women pregnant with their first or, at most, second child, where the emotion is heightened." They were also looking for people who didn't mind waiting a day or two to learn if they were in the family way.

The women took the test (results take four minutes), and then the cameras rolled for twenty minutes while Apted interviewed the couples. All knew they were being filmed, but no one knew exactly what the tape would be used for. Later, they were shown the footage and asked if they minded if it was used in an ad. No one did. (Footage of the other nine couples may be used in future spots.)

Some critics contend that the commercials are exploitive. Others think that the couples' offspring may someday be embarrassed by the ads, that the drama is so riveting it obscures the product, and that the spots "reduce human emotion to sound bites." Christine Ricker, product manager for e.p.t., defends the ads, saying that appearing in them was "the couples' decision."

Using real people isn't a new device in advertising. Pepsi's weapon in the cola wars has been the real-people taste test. Ads for Broadway shows include audience members raving about them as they exit. Ikea films people as they shop. A Contac spot shows actual cold sufferers finding



# THEY SAID IT COULDN'T BE DONE!
# HE PROVED THEM WRONG!

STARRING GERALDO RIVERA
AND A CAST OF THOUSANDS

Geraldo 1000

## THE 1000TH EPISODE

- 5 YEARS IN THE MAKING!
- LOADED WITH ACTION!
- BURSTING WITH ADVENTURE!
- TEEMING WITH DRAMA!
- SEE IT ALL!

11 WPIX NEW YORK

TRIBUNE ENTERTAINMENT Company

## MONDAY, SEPTEMBER 24, NOON

INVESTIGATIVE NEWS GROUP

TRIBUNE ENTERTAINMENT & THE INVESTIGATIVE NEWS GROUP PRESENT "GERALDO" THE 1000TH EPISODE EXECUTIVE PRODUCER MARTIN M. BERMAN
SR. PRODUCERS JOSÉ PRETLOW & DAN WEAVER PRODUCERS BILL LANCASTER DEBBIE MITCHELL PENNY PRICE DAVID SCHMALHOLZ CYNDI J. WOLFMAN
DIRECTED BY DON MCSORLEY EDITOR MITCHEL KANTERMAN STORY BY RIKKI LEOPOLD ASSOCIATE PRODUCERS DAVID SHENFELD LEE RIVERA SUZANNE MITCHELL
SUPPORTING CAST ALLISON NEYLON CHARLES KEMPF DAVID RODRIQUEZ DAVID ROSADO GARY SMITH GREG HART GREG PICCIOLI JOANNE CERRONE JOANN TORRES CONTE
PG PRETTY GOOD LAURA MIELE LOIS SEIDEN MICHELE FREDERICKS RENIERA WOLFF SHARON CAMPBELL CLARE HICKEY SHARON HOBBS JEN LYONS JEFF ERDEL AND ASSOCIATES

SOUNDTRACK AVAILABLE ON D*G/F RECORDS

relief, and Sprint asks ordinary people whom they call the most.

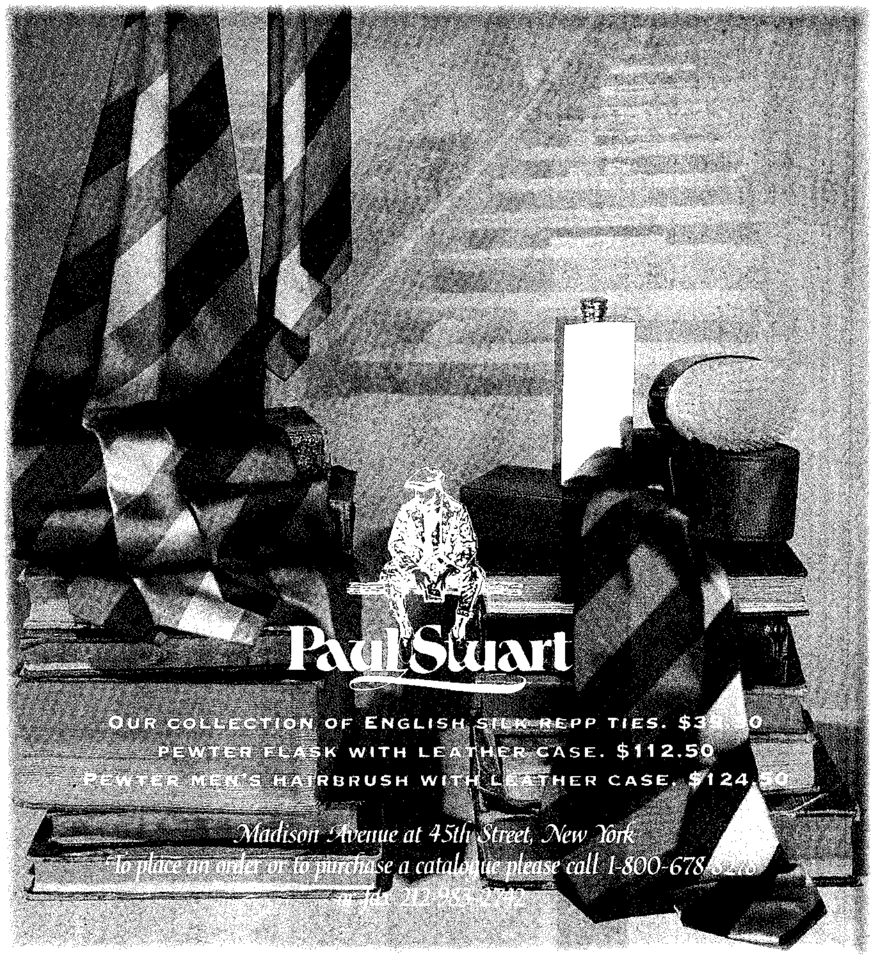
But until now, says Jordan, no commercial dealing with an emotional subject has used live people. And e.p.t.'s approach is much more journalistic than testimonial. "We go to the event and report it," Jordan explains. "Our people aren't testifying as much as waiting. These couples never make a point about why they use e.p.t. There is no product-benefit story here, no one saying, 'Gee, this stick worked great.' But there's never a doubt in anyone's mind that the test is accurate or trusted. Without mentioning the product, they've given it the equivalent of a seal of approval."

Experts say that real people are instantly believable in ads, where there's little time for character development, and that their disarming candor is attention-getting. Certainly, the real-life approach has worked for many recent TV series, including *Unsolved Mysteries, Rescue 911,* and *Cops,* which are proving popular with viewers. (Upcoming shows include *Code 3,* which follows paramedics and EMS crews around big cities, and *That's Amore,* where couples air their grievances against each other; the audience takes sides by voting.) "We didn't set out to create a new genre with the e.p.t. ads, but with all the real-life TV shows out there, our timing was right," says Ricker. "These people's stories humanize the brand and keep viewers glued to the TV."

Sales of the kits are growing because home testing has become more acceptable. More women are planning their pregnancies and don't want to wait to see a doctor to find out whether they're pregnant, says Ricker. There's little repeat business, save for women who are especially eager to become pregnant and use the tests often. But, says Ricker, e.p.t. is trying to change that by "preaching this as a habit, convincing women that they need to know right away in order to change eating or other life-style elements."

E.p.t. came on the market as the first pregnancy indicator fifteen years ago; it's still the top seller today, with a 20 percent share of a $147-million category. Market Intelligence Research Corporation expects sales of home-pregnancy tests to grow to $248 million by 1998, benefiting, in addition to e.p.t., Ortho Pharmaceutical (Advance, Daisy II, and Fact together have a 26 percent share); Carter-Wallace (First Response and Answer Quick and Simple, 25 percent); Whitehall Laboratories (Clearblue Easy, 16.7 percent); and Becton Dickinson (Q Test, 9 percent).

Maybe the e.p.t. commercials wouldn't work in England or Germany, where people are more restrained and guarded. But in America, pregnancy, while still very much an emotional experience, is no longer something to hide. In that context, surely advertising's answer to *Donahue* is more poignant than invasive. ■


Paul Stuart

OUR COLLECTION OF ENGLISH SILK REPP TIES. $3[illegible]
PEWTER FLASK WITH LEATHER CASE. $112.50
PEWTER MEN'S HAIRBRUSH WITH LEATHER CASE. $124.50

*Madison Avenue at 45th Street, New York*
*To place an order or to purchase a catalogue please call 1-800-678-[illegible]*
*or fax 212-983-2742*

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**Lobster Shanty**
By Land or Sea

691 BRIDGE STREET
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A lobster lover's paradise.

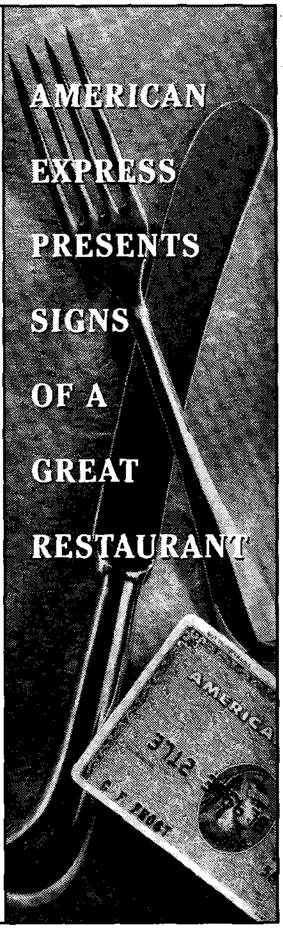
Dock your boat in our marina and enjoy a palate-pleasing meal on the water.

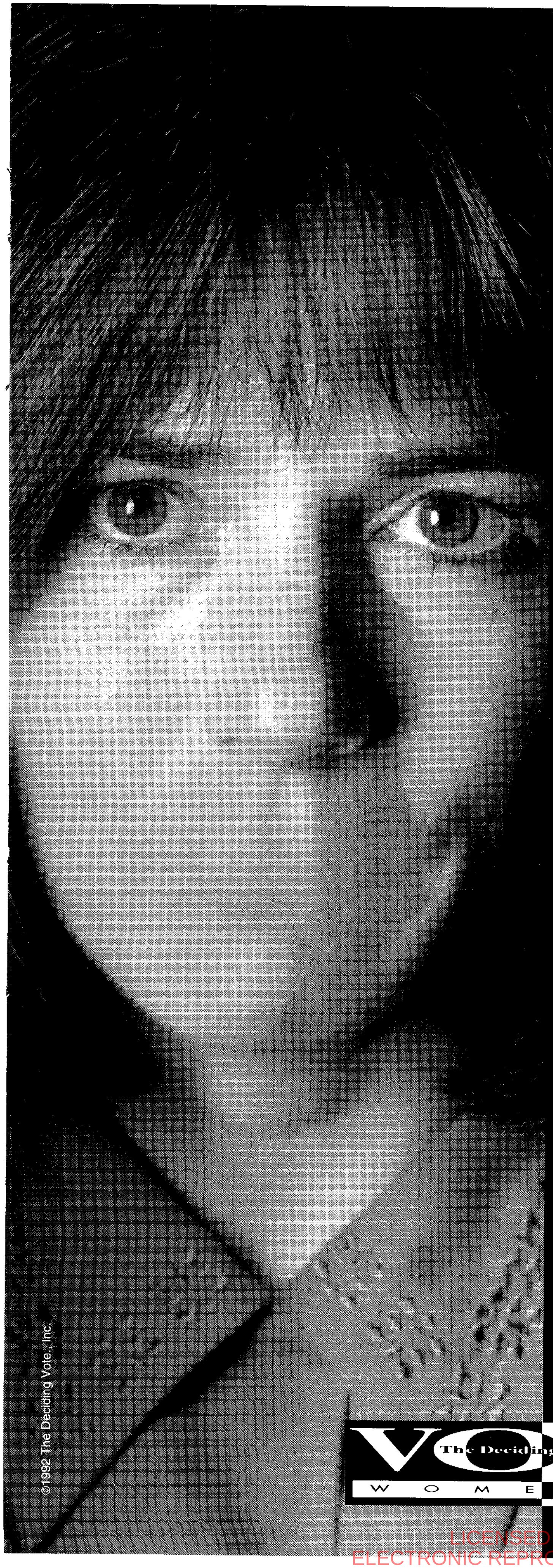
Serving all kinds of delectables, including Maine lobster, under the stars until 2:00 am on Friday and Saturday.

AMERICAN EXPRESS Cards Welcome

Lobster Shanty welcomes the American Express® Card.

THE AMERICAN EXPRESS CARD. DON'T LEAVE HOME WITHOUT IT.®





# MOST POLITICIANS STILL THINK WOMEN SHOULD BE SEEN AND NOT HEARD.

# IN THE LAST ELECTION, 39 MILLION WOMEN AGREED.

*They gave up the power to make an impact on crime, drugs, education, pollution, poverty, healthcare and the homeless. The power to change their lives.*

*On November 3rd, don't be one of the women no one hears.*

MAKE THEM LISTEN.

VOTE The Deciding
WOMEN '92
TM

©1992 The Deciding Vote, Inc.

# FAST TRACK

EDITED BY CHRIS SMITH

BRIEF LIVES

## ANDRE THE GIANT

HIS VOICE HAS ALL THE swaggering confidence of a gangsta rapper: "Let me tell you the difference between me and other record executives," Andre Harrell says. "I'm looking at music with my eyes *and* my ears. I pay attention to the accessories, haircuts, earrings, hats, sneakers. My approach is, it's not about a hit record. It's about a hit record, a hit video, a hit image, a hit life-style."

But coming from Harrell, with his wire-rim glasses, baldish pate, and suede-elbow-patched jacket, the words sound more pragmatic than boastful. The founder and president of Uptown Entertainment, Harrell has discovered multi-million-sellers Al B. Sure!, Heavy D. & the Boyz, Jodeci, and Guy. Now MCA has handed the 31-year-old from the Bronx a $50-million deal to expand Uptown into film and TV production. Russell Simmons is starting to hear some hip-hop footsteps.

Harrell began his career in the music business at the age of 15 as a rapper in the old-school duo Dr. Jekyll and Mr. Hyde. Later, as a vice-president at Simmons's Rush Management, he helped pilot the careers of L.L. Cool J and Run DMC. MCA gave Harrell his own label in 1987.

Unlike Simmons, who conducts business from the back of a white stretch limousine and whose two-cellular-phone deal-making is inseparable from the street-oriented rap music he sells, Harrell, who put New Jack Swing on the map, takes a fairly dispassionate, academic approach. When he answers a call from a record producer, though, Harrell instantly starts speaking voluble homeboyese.

*Livin' large: Andre Harrell.*

"I got into the record business because I was a party man, and I'm still the king of the rah-rah," Harrell says. "My staff tells me, 'Andre, at least act like a chairman of the board.' They don't like to see me come into parties before them and leave after them. They're still waiting for me to grow up."

His talents in film and TV are an unknown quantity. MCA awarded Harrell his new deal on the strength of the buppie comedy *Strictly Business,* for which he wrote the treatment and served as producer; he's also sold a pilot to Fox TV that will star Heavy D. as a rapping father figure.

But Harrell isn't nervous about swinging for hits in a new league. "You don't get a high percentage average just because you practice a lot," he says. "You get a high percentage average because you're good." DIMITRI EHRLICH

IMPORTS

## *Rome, Built in a Day*

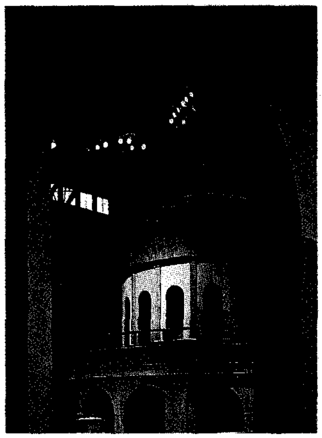
IN A COUNTRY THAT PLOPPED London Bridge down in the middle of Arizona, anything is possible, which is perhaps why the Italians have seen fit to stuff a Renaissance piazza into an armory on Park Avenue.

Okay, it's not a real Renaissance piazza. Piazza Italia, as the project is rather obviously dubbed, is made of plywood and oak veneer, and will be unceremoniously dismantled after just four weeks. But that doesn't take away from the grandiosity of this promotional ploy by the Italian Trade Commission (at 11,000 square feet, New York's piazza is truly the size of a small Italian town square) or its weirdness (Disney has nothing on this place when it comes to spatial/temporal disorientation).

The project (643 Park Avenue, at 66th Street, from September 15 to October 9) is meant to promote Italian industry, to show that it can turn out more than red wine, rumpled suits, and confusing movies. Installations—including a retrospective of 300 creations by the House of Valentino—highlight areas of excellence already conceded to Italy, such as fashion, ceramics, and furniture design. Fiat is conspicuously absent.

Still, the real attraction for passersby is the thing itself. Two-story buildings, complete with arched doorways, run along all four sides of the armory, and at one end stands a 34-foot cupola, apparently a stand-in for Florence's Duomo. At the center is a parquet floor considerably larger than the one known to basketball fans in Boston. Here Gianni Versace will show off his "high-tech" fashions, and jewels designed by the likes of Diana Ross, Luciano Pavarotti, and Florence "Flo-Jo" Griffith-Joyner will be auctioned for charity.

The piazza's oddest feature? No pigeons. ALEX WILLIAMS

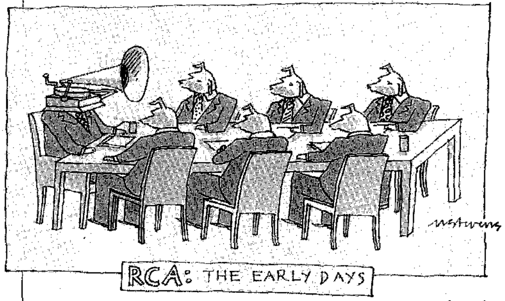


*Italy on Park: The piazza.*

Photographs: left, Chris Carroll/Onyx; right, Norman Saito.

### FREE ENTERPRISE

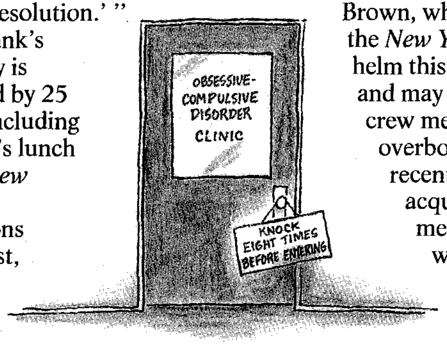
## Drawing Interest



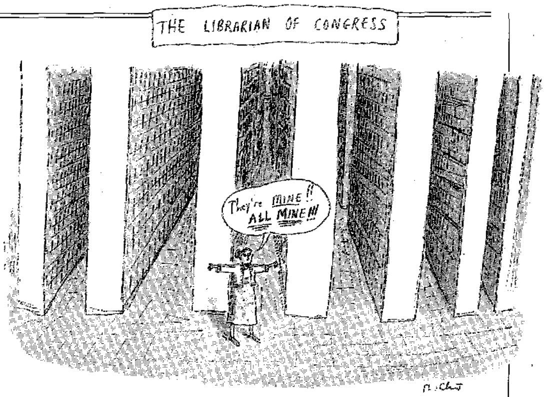
"THE PEAK YEAR FOR desert islands," Bob Mankoff informs the corner table at Brasilia, "was 1958."

If you let him, Mankoff, a *New Yorker* cartoonist for fifteen years, will speak indefinitely on this and related subjects. And if you happen to *need* a cartoon set on a desert island, Mankoff and partner Sondra Zell's Cartoon Bank will have a selection on your desk within hours.

"We're the world's first computerized cartoon database," says office manager Liz Haberfeld from the company's temporary headquarters in a former Yonkers carpet factory. "We're here for people like the guy who called yesterday looking for something on 'alternative dispute resolution.' "


OBSESSIVE-COMPULSIVE DISORDER CLINIC
KNOCK EIGHT TIMES BEFORE ENTERING

The bank's inventory is produced by 25 artists, including Mankoff's lunch mates, *New Yorker* institutions Roz Chast, Dick Cline, and Jack Ziegler. Less than 5 percent of their weekly offerings to art editor Lee Lorenz is ever accepted for publication; Mankoff's big idea was to load the remaining 95 percent of this languishing wit into his Macintosh. "Our goal is to create our own market," he says, "so that whatever happens, there'll be a demand for our work."



"Whatever happens" refers, of course, to Tina Brown, who takes the *New Yorker* helm this month and may toss a few crew members overboard. A recent get-acquainted meeting at which Brown told the artists to produce work with "more of an edge" didn't exactly help ease tensions. "It's not a very pleasant atmosphere right now," says one cartoonist not at the lunch.

Mankoff insists that none of this changes the mandate of the Cartoon Bank, which was, he points out, created six months before Brown's ascension. "This isn't a bunch of *New Yorkers* jumping ship," he says. "They'll always get the cream of the crop—but there's a considerable crop."

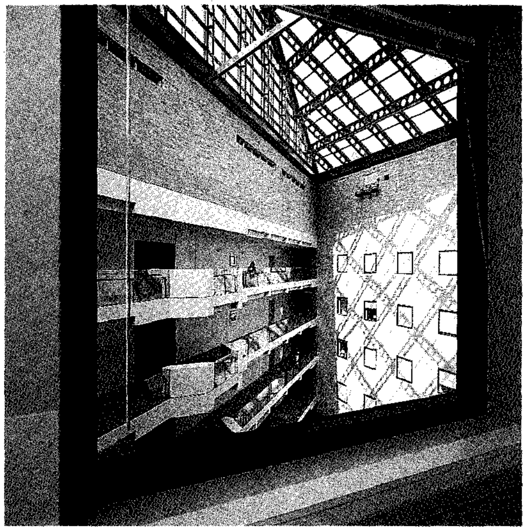
At the moment, though, there's a Brasilia tab to be paid and clever sketches to be conceived. Roz Chast smiles: "Let's go skewer those foibles." MICHAEL KRANTZ

### DESIGN

## RECOVERY ROOM WITH A VIEW

STARING AT A BRICK WALL can be bad for your health. Reputable scientific studies show that hospital patients recover faster when they have natural light, air, and nice views. So in Mount Sinai's new wing, the first hospital building ever designed by I. M. Pei, sunlight streams down through skylights onto ficus trees and park benches in a lush atrium.

The new Guggenheim Pavilion, an eleven-story beige brick-and-glass structure stretching from Madison Avenue to Fifth Avenue along 101st Street, looks more like a Marriott than like a hospital. Every one of the 625 patient beds has a view: of the three glass-roofed triangular atria, Central Park, or the city skyline. The rooms have golden-oak furniture, artwork, and pleasant upholstery—not gray plastic patched with duct tape. For efficiency and patient privacy, medical traffic to and from operating rooms and diagnostic laboratories is behind the scenes, in a separate set of corridors and elevators. Six years' and $218-million worth of construction will be dedicated September 23.


*Hospitable hospital: Inside the new Mount Sinai.*

Mount Sinai is borrowing other ideas from the hotel world as well, all to give it an edge when people are shopping around for that next gall-bladder surgery. Every quarter, the medical center does a telephone survey of 1,000 randomly chosen patients who have recently been discharged. Interviewers ask about 70 questions along the lines of "What did we do wrong? What could we do better?"

"We've also put in a restaurant-style menu that gives patients more choices," says Gary Rosenberg, Mount Sinai senior vice-president. "And we started a training program for transporters, the employees who take patients through the hospital on gurneys. We put *them* on gurneys and rolled them around. Occasionally we banged the gurney into the wall." Now every six months the transporters are transported just like patients, as a reminder to be careful.

JANICE HOPKINS TANNE

Photograph by Andrew Garn. Cartoons: top left, M. Stevens; top right, Roz Chast; bottom, Frank Cotham; all courtesy of the Cartoon Bank, Inc.

TRUE TALE

# JACKIE MASON'S JOYRIDE

"WELCOME TO THE Jackie Mason Luxury Liner," the man said as we boarded the carpeted bus on a recent Thursday afternoon. "Enjoy your trip to Jackie Mason's studios in lovely Secaucus, New Jersey."

Jackie Mason, a comedian with a political bent, has his staff round up and ship out dozens of opinionated experts (or just people with strong opinions) for his hour-long talk show on WWOR–TV. The results are a Borscht Belt cross between *The McLaughlin Group* and *The Gong Show.* There were two topics that evening: whether the U.S. should bomb Iraq and whether people who make a living with their bodies (such as strippers and models) are immoral. But the show was nothing compared with the unedited bus ride to Secaucus.

"Hi. I'm Christanna," said a smiling sex-dungeon owner as she fluffed her platinum hair and adjusted her chrome chains. "We're right around the corner from Lord & Taylor. So after you shop, drop in with someone you want to tickle or whip. We also have a topless shoe shine."

"Christanna's a great businesswoman," said another passenger, Richard K. "Sometimes she'll call out, 'Attention, K mart shoppers, 20 percent off spankings for the next twenty minutes.' Hey, it's a pleasure to meet you. Here's my card. Did I mention I produce an adult-entertainment show? It's called *In and Out With Dick.* You should be on it sometime."

Elizabeth, a woman from an organization that promotes traditional values, stood unhappily, eyeing the last vacant seat. It was next to James, a small, oily man with several rings in his nose.

"Would you like my seat?" I finally offered.

"Yes," she gasped. "Yes. Thank you. Thank you."

"I've done this sort of thing before," said Rosemary, a slight woman with fair skin and thin lips. Rosemary was a "master"; James was her slave. "I was on *Nine Broadcast Plaza.* Richard Bey was the host. I told him that his tie reminded me of a fetish symbol. He came up to me afterward all nervous, wanting to know if I really meant it."

"You look like Elvis's daughter, Priscilla," James rasped to me.

"Priscilla was Elvis's wife," I said. "Do you mean Lisa Marie?"

"Nooooo," James whimpered. "Priscilla! Your profile. You look like Priscilla."

"Ignore him. He doesn't know what he's talking about," Rosemary snapped. "James, you're stupid. Shut up or I'll punish you."

James whimpered again. "Okay. That's it," Rosemary scolded. "On the floor."

He happily leapt down and started sniffing her feet.

"I wonder what time we'll get to Secaucus," I said to Elizabeth.

"We arrive at approximately 6 P.M.," she said. "I was worried about missing the bus, so I mapped out six alternate means of arrival."

A woman handed out sandwiches. Christanna let the mayonnaise run down her chin. "Eating is one of the great physical pleasures," she said. "Eating, sex, and defecation."

"In moderation," Elizabeth chided. "Only in moderation."

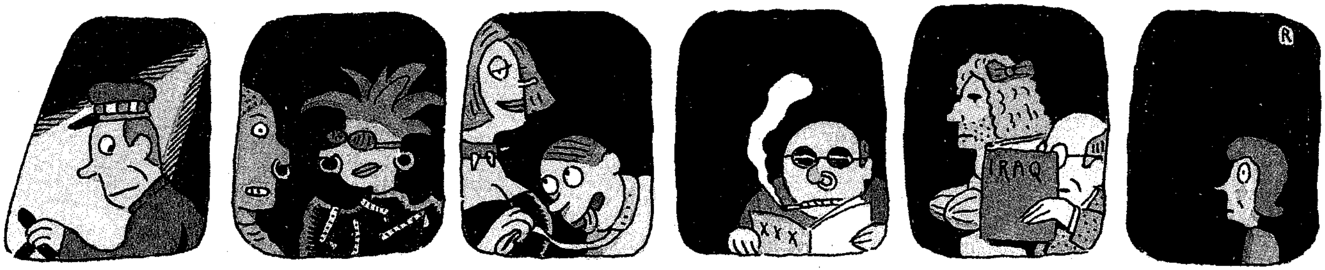
"I think sex is overrated," said a quiet woman in a dark-blue suit. She was an expert on Iraq.

James sniffed his sandwich and handed it to Rosemary. She looked bored, flicked off her sandal, and stepped on the sandwich a few times before handing it back. James bit into it eagerly.

I looked away. "What do you do?" I said to Iris, a shy-looking woman with a wig and dark glasses. "I work for an escort service," she said. "Most of my clients wear women's lingerie. They're very nice. Very professional." She told me about some of her regulars. I was shocked when she named someone I know; I had thought there was some sort of code of confidentiality in that profession. "But sometimes it's sad," Iris said. "I can tell they feel guilty. They're real sweet to me beforehand, but afterward they get all rude and nasty."

As we pulled into WWOR's parking lot, Iris checked her reflection in the window and surveyed the noisy crowd. "Are all these people going to be on the show? I must confess, I'm a little nervous. But I hope I get a chance to talk. I told all my friends to watch. This is my chance to be a TV star."

JEANNETTE WALLS



PRICES

SO YOU WANT TO BE A ROCK-and-roll star? Here's what it costs these days:

□ Jim Dunlop Tortex guitar pick, at Manny's Musical Instruments, 156 West 48th Street, 25 cents.

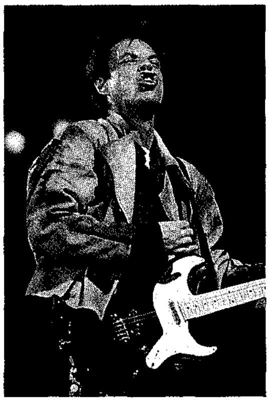
□ *Keith Richards: The Biography,* by Victor Bockris, at Brentano's, 597 Fifth Avenue, $24.

□ One night at the Chelsea Hotel, 222 West 23rd Street, $75.

□ Twelve-session "Playing in the Band" course at the New School, 66 West 12th Street, $350.

□ Hair extension by Ian, at John Dellaria Salon, 433 West Broadway, $600.

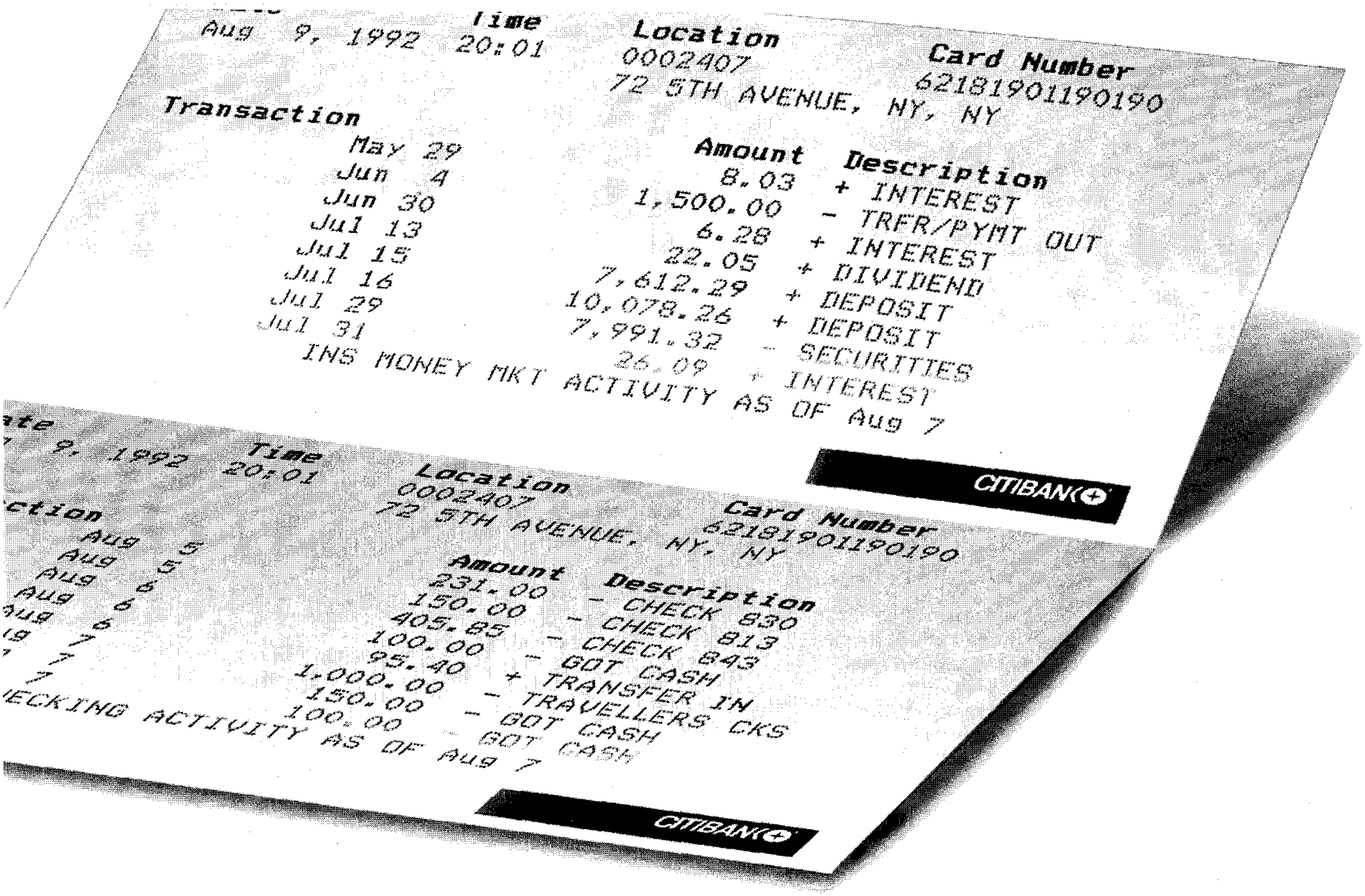
□ Marshall 100-watt combo amp with reverb, at Sam Ash, 160 West 48th Street, $900.



□ Used 1957 Fender Stratocaster, at Chelsea 2nd Hand Guitars, 222 West 23rd Street, $4,500.

□ One-month stay (the minimum) at the Betty Ford Center, Rancho Mirage, California, $11,000.

Photograph by Sam Levi/Retna. Illustrations by Marc Rosenthal.



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Aug  9, 1992   Time       Location             Card Number
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                          72 5TH AVENUE, NY, NY
Transaction
           May 29              Amount    Description
           Jun  4                8.03    + INTEREST
           Jun 30            1,500.00    - TRFR/PYMT OUT
           Jul 13                6.28    + INTEREST
           Jul 15               22.05    + DIVIDEND
           Jul 16            7,612.29    + DEPOSIT
           Jul 29           10,078.26    + DEPOSIT
           Jul 31            7,991.32    - SECURITIES
                                26.09    + INTEREST
      INS MONEY MKT ACTIVITY AS OF Aug 7
                                              CITIBANK
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  9, 1992   Time       Location             Card Number
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     Aug  5                 Amount    Description
     Aug  5                 231.00    - CHECK 830
     Aug  6                 150.00    - CHECK 813
     Aug  6                 405.85    - CHECK 843
     ug  6                  100.00    - GOT CASH
     g  7                    95.40    + TRANSFER IN
        7                 1,000.00    - TRAVELLERS CKS
        7                   150.00    - GOT CASH
                            100.00    - GOT CASH
ECKING ACTIVITY AS OF Aug 7
                                              CITIBANK
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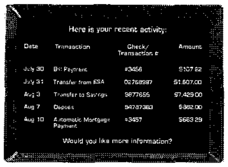
*It could be the middle of the month. It could be the middle of the night. It could be any time you want to see any transaction in any account you can access with your Citicard.®*

*Because when you're with Citibank, you can go to any Citicard Banking Machine and see a complete record of all your bank activity – checks, deposits, transfers, bill payments, everything. From yesterday. Or three months ago. You can even print out your own Statement Update to take with you. Any time you want. As often as you like. At absolutely no charge.*



Here is your recent activity:

| Date | Transaction | Check/ Transaction # | Amount |
|---|---|---|---|
| July 30 | Bill Payment | #3456 | $107.22 |
| July 31 | Transfer from ESA | 02768987 | $1,607.00 |
| Aug 3 | Transfer to Savings | 9877655 | $7,429.00 |
| Aug 7 | Deposit | 94787383 | $862.00 |
| Aug 10 | Automatic Mortgage Payment | #3457 | $663.29 |

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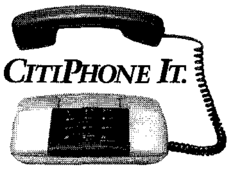

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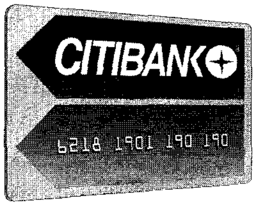

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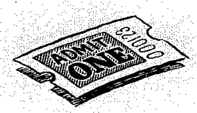
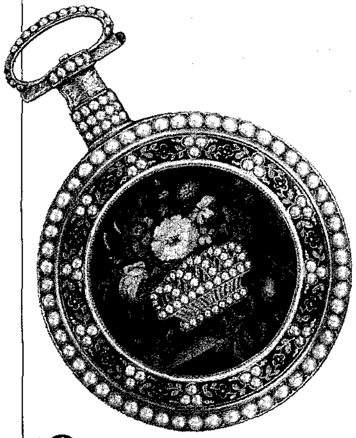
# HOT LINE



## THE TOPS IN TOWN THIS WEEK

COMPILED BY RUTH GILBERT



### SHOPPING

**Vacheron Constantin is the oldest—and probably most venerable—name in watchmaking in the world. More than 125 of the company's very best pieces are at the Regency Hotel (Park Avenue at 61st Street) from September 17 through 19.**

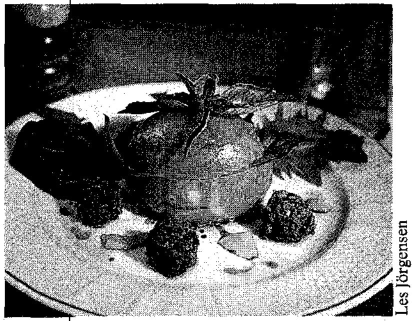
### VIDEOS

*White Sands* (Warner, $89.95): Far too many unnecessary twists and turns. But Willem Dafoe, Mickey Rourke, and the New Mexican landscape are rather intriguing.

***Mississippi Masala*** **(Columbia TriStar, $89.95): Mira Nair's second feature is a romance between a black man (Denzel Washington) and an Indian woman (Sarita Choudhury) in a small Mississippi town.**

### ASK GAEL

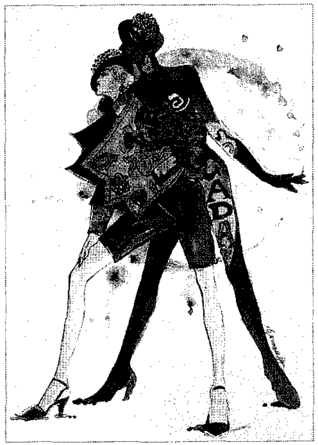
***What's new and hot?***
**Lines queue early at the Lipstick Cafe for breakfast (ham-and-cheese biscuits, almond brioche) and lunch (tuna niçoise, cobblers, and Jean Georges Vongerichten's signature dishes—tomato on basil leaves with goat-cheese "truffles." 885 Third Avenue, at 54th Street; 486-8664.**


Les Jörgensen

Dare to try wildly addictive sun-dried corn kernels. At the SeaGrill on lobster medallions; in a salad of fried oysters, smoked duck, andouille, and clams; as munchies at the bar. Or by the bag at Savories in Rockefeller Center.

### FASHION

"Even those of us who can't afford Beene and Ungaro can spend time with them—and spend money to fight AIDS," says Michael Gross. The 1993 International Fashion Desk Diary has 67 illustrations. Part of the $29.95 price tag goes to the Design Industries Foundation for AIDS. At Rizzoli, Brentano's, and Bloomingdale's.



### MOVIES

***Husbands and Wives*** **(page 60): Read the headlines. See the movie. No question about it: This is *the* movie of the week.**

### MUSIC

*Doktor Faust:* New York City Opera's production, which opened last week, has Michael Rees Davis as Mephistopheles and William Stone in the title role. This week, it's performed on September 17.

**And many, many more: This year, the New York Philharmonic celebrates its 150th season with Kathleen Battle; the ever-amazing Kurt Masur conducts selections from Prokofiev's *Romeo and Juliet* and Bernstein's *West Side Story*. Opening night is at Avery Fisher Hall on September 16.**

### TELEVISION

"Chuckles Bites the Dust": If there's any justice, this episode of *The Mary Tyler Moore Show* should get top billing in sitcom heaven. From September 12 through 18, Nick at Nite will show the best of *Mary Tyler Moore*, including this winner. (September 17 at 8 P.M.)

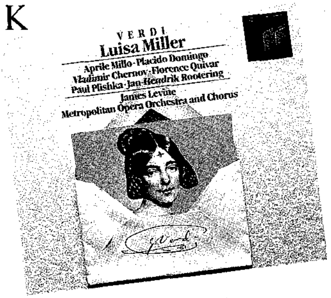
***Behind the Scenes:*** **Educational TV—don't start nodding off yet—at its best. Penn & Teller, of all people, are the hosts of this new PBS children's series on the arts and creativity. Last week, the show featured David Hockney; this week, composer Allen Toussaint shows a group of kids how to write a song. (Channel 13; Sunday, September 20; 7:30 P.M.)**

### SCENES

**Feeling bookish? A ten-day literary tour for two to the south of England may be just the ticket. As part of "New York Is Book Country," which begins Saturday, September 19, the trip (valued at $6,000) will be auctioned off on September 20. Highlights include Salisbury Cathedral, Chaucer's Canterbury, and lunch with the current Lord Coleridge in his home. The trip, along with dozens of other literary-inspired prizes, will be auctioned at 3:30 P.M. at Fifth Avenue and 53rd Street.**

The Indigo Girls—good on CD, great in concert—combine crisp harmonies with folky-feminist confessional lyrics, and they're at Central Park SummerStage on September 20. Admission is $18.

PICKNEY'S STORE
GEN. MDSE.
Laura Levine


VERDI
Luisa Miller
Aprile Millo · Placido Domingo
Vladimir Chernov · Florence Quivar
Paul Plishka · Jan-Hendrik Rootering
James Levine
Metropolitan Opera Orchestra and Chorus

### RECORDINGS

*Luisa Miller* (Sony Classical, $32.98): Aprile Millo and Placido Domingo take on the roles of Luisa and Rodolfo, and Russian baritone Vladimir Chernov, an increasingly important Verdi singer, is Luisa's father. James Levine conducts the Metropolitan Opera Orchestra and Chorus.

The Windward pasage
From JAMAICA, betwene
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the West end of HISPANIOLA.
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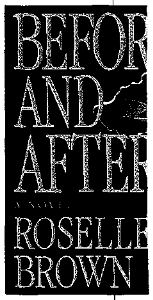
### ART

**"New Worlds, Ancient Texts": This intriguing exhibition of maps and manuscripts begins in 1492 and ends in the seventeenth century. At the New York Public Library from September 19.**

### BOOKS

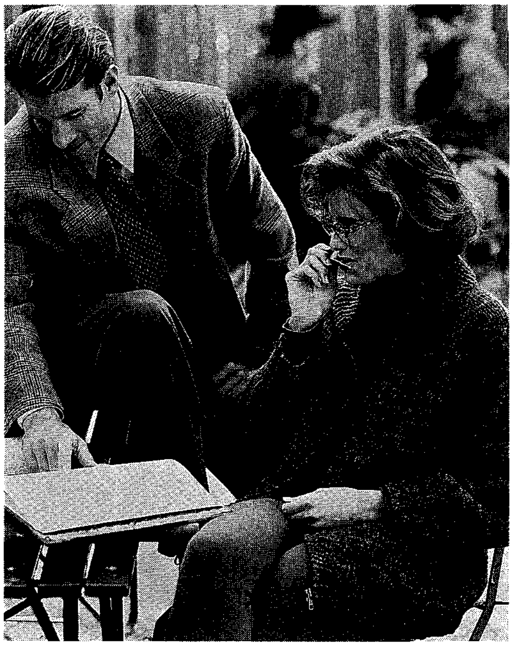


*Before and After,* Rosellen Brown: Tabloid headlines are turned into powerful fiction in this shattering novel about a 17-year-old accused of murdering his girlfriend. (Farrar, Straus and Giroux; $21.)

### TASTINGS

BY ALEXIS BESPALOFF

**Shafer Vineyards, in the Napa Valley, has released a trio of excellent wines for fall entertaining—a firm, well-structured 1989 Cabernet Sauvignon ($22), a supple 1990 Merlot ($21), and a lean, toasty 1990 Chardonnay ($17).**



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# Everything You Always Wanted to Know About WOODY

WITH SOON-YI AT A KNICKS GAME IN JANUARY 1990.

A RIPPLE RUNS THROUGH THE SATURDAY AUDIENCE AT the Loews theater at 19th Street and Broadway as the trailer for Woody Allen's latest film, *Husbands and Wives,* is screened. Then, for a moment, the popcorn crunching and soft-drink slurping give way to silence.

"Are you ever attracted to other women?" a frumpy-looking Mia Farrow asks Allen. The audience giggles and hisses. Now Allen is pulling back from a kiss with the pouty student played by Juliette Lewis. "Do you seduce all your students?" someone asks him.

There's a flurry of clapping at the double entendres: Everyone's an insider. These aren't Allen's typical one-liners—erudite references to Kierkegaard or Kafka. They mirror an avalanche of recent tabloid headlines. Parody doesn't get much better than this.

# AND MIA

## (But Were Afraid To Ask)

### By Phoebe Hoban

WITH A COLLEGE STUDENT (JULIETTE LEWIS) IN *HUSBANDS AND WIVES.*

*Husbands and Wives* is about several screwed-up relationships that end with a whimper instead of a bang (for David Denby's review, see page 60). Allen uses a mock-documentary style to tell the story of two couples, Gabe (Allen) and his wife, Judy (Farrow), and Jack (Sydney Pollack) and Sally (Judy Davis), and their extramarital explorations: An off-camera narrator conducts intermittent interviews with the characters, who talk about how their marriages went wrong. In early scenes, the lens lurches around Farrow and Allen as she interrogates him and he waffles. Like an out-of-control home movie, *Husbands and Wives* creates a queasy sense of déjà vu—it's a behind-the-scenes prequel to Woody and Mia's offscreen crimes and misdemeanors.

The movie begins with Jack, a grizzled adman, and his intellectual wife, Sally, blithely announcing to Gabe, a famous novelist teaching at Barnard, and Judy, an editor at an interior-deco-

MIA IN 1965.

ROME, 1987.

rating magazine, that they are splitting up after twenty years of marriage. The basic problem: not enough sizzle in their sex life. Jack and Sally claim they are both thrilled with the decision, but Judy takes the news hard and begins to question Gabe about their own marriage. She correctly divines that he has a crush on a brilliant young student (whose term paper is on "Oral Sex in the Age of Deconstruction"). Then they engage in their recurring argument: She wants a child; he doesn't. No kidding.

His scenes with Lewis are the most titillating. "What am I going to say?" he tells the interviewer. "That I feel myself becoming infatuated with a 20-year-old girl?" He seems to realize this could be a problem. "Why do I hear $50,000-worth of psychotherapy dialing 911?" he asks in his familiar whine as he kisses Lewis. (Ultimately, he decides not to pursue the affair.)

"He was an attentive father like n

The last laugh comes after the movie ends. Who can resist the pointless disclaimer: "The persons and events portrayed in this production are fictitious. No similarity to actual persons living or dead is intended or should be inferred"? This may be the first movie about a scandal made *before* the scandal hit the gossip columns. *Husbands and Wives* opens this Friday in 800 theaters nationwide, the largest initial release ever for an Allen film. When art imitates life this closely, someone has to cash in.

At a screening the night before Allen and Farrow's first court date on August 25, Allen's team of legal eagles takes up half the first row. "Great film," says lawyer Harvey Sladkus to colleagues Irwin Tenenbaum and J. Martin Obten. The high-powered lawyers are all smiles as they slip out of the Sony screening room and into the elevator. The next day, they will face off with Farrow's lawyers, Eleanor Alter and David Levett, in a bitter custody duel.

The movie's shock value may make it Allen's biggest commercial success. But for his fans, it's the ugly end to an age of innocence. Throughout his career, Allen has nakedly worked out his neuroses onscreen. He's created his own genre, psychocinema, in which the audience pays for the auteur's self-analysis. Usually his character, however reluctantly, takes the high moral road. Even dressed as a giant sperm, Allen seemed somehow vulnerable, suffering, noble. But now the offscreen events in his life should make the distinction between his fictional alter ego and his true identity cruelly clear.

It's as if, like the picture of Dorian Gray, Allen's films served as his conscience, leaving him free to misbehave in three dimensions. Allen's fans, like Farrow's waif in *The Purple Rose of Cairo,* have fallen for a movie character only to be jilted by the flesh-and-blood man who plays him. All those elbow-nudging jokes about child molestation (the subject pops up in at least four of his films) and the permutations of sex with 16-year-old twins don't seem quite so funny anymore.

BY NOW, IT WOULD BE HARD TO FIND SOMEONE WHO doesn't know the sordid details of Allen and Farrow's fall from grace. Rarely has a celebrated relationship ended with such acrimonious fanfare. For the past month, the toxic battle between the reclusive director and his off- and onscreen star of thirteen years has been played out on the covers of *Time* and *Newsweek* (upstaging the Republican Convention), in the tabloids and on the New York *Times* editorial page, on *Entertainment Tonight* and *Larry King Live* and *Prime Time Live.* It was an X-rated version of *Peyton Place* (the soap on which Mia got her start), and each day's episode ended with some repellent new revelation. Woody was in love with Soon-Yi, Farrow's 21-year-old adopted daughter. Sources close to Mia accused Woody of child abuse, and she had taped their 7-year-old daughter Dylan's description of the alleged incident. Woody accused Mia of being an unfit mother and said she had beaten Soon-Yi. Mia was reportedly threatening suicide. Woody had taken nude Polaroids of his new love.

Alan Dershowitz, Mia's "mediator," seemed to show up on every network simultaneously, as did a handful of Mia's children (Moses, with his sad, bespectacled face, looking like a survivor from *Lord of the Flies;* the pert Daisy defending her mom in the driveway of their Bridgewater country home). Allen's friends and colleagues suddenly remembered a lurid laundry list of Mia's bad behavior. And it was all the more riveting because

Photographs: left to right, Gene Trindl/Globe Photos; Italphoto/Sipa; Steve Shapiro/Sygma; Clisby/UK Press/Gamma-Liaison.

**WITH FLETCHER, SOON-YI, DAISY, AND LARK IN 1978.**

**LONDON, 1989: MIA HOLDS SATCHEL, WOODY BEHIND DYLAN.**

the antagonists were Famously Private, an oxymoron perhaps possible only in the latter half of the twentieth century.

It’s been an exercise in overkill, an unexpurgated, multimedia version of Everything You Always Wanted to Know About Woody and Mia But Were Afraid to Ask. But some key facts have been buried in the blitz.

The details, which range from when the story was first leaked to the press and how negotiations between the couple broke down to troubling facts about their individual histories, make for a plot at least as convoluted and unresolved as a Woody Allen film—and a lot more disturbing.

e I’ve ever seen,” says one of Mia’s supporters.

## WHOSE PROBLEM IS IT, ANYWAY?

DURING SEVEN MONTHS OF GRUELING NEGOTIATIONS, Woody Allen had not sought custody of his three children (Moses, 14, and Dylan, 7, both adopted, and Satchel, 4). Indeed, on August 4, when the alleged sex-abuse incident took place, Allen was prepared to sign a 30-page document that virtually precluded his seeing the children he doted on without a chaperone.

“This is really significant,” stresses a source familiar with the negotiations. “Even in public and in his own apartment, Woody’s visits with Dylan, Satchel, and Moses had to be supervised for a year or so. He was never allowed to have an overnight with the children until they were no longer minors. This is not standard for a father.” Farrow had several reasons for asking for the extreme restrictions. One was that she felt her trust had been violated by Allen’s affair with Soon-Yi. Farrow had also expressed concern about Allen’s behavior with Dylan, which she thought had always been excessively attentive.

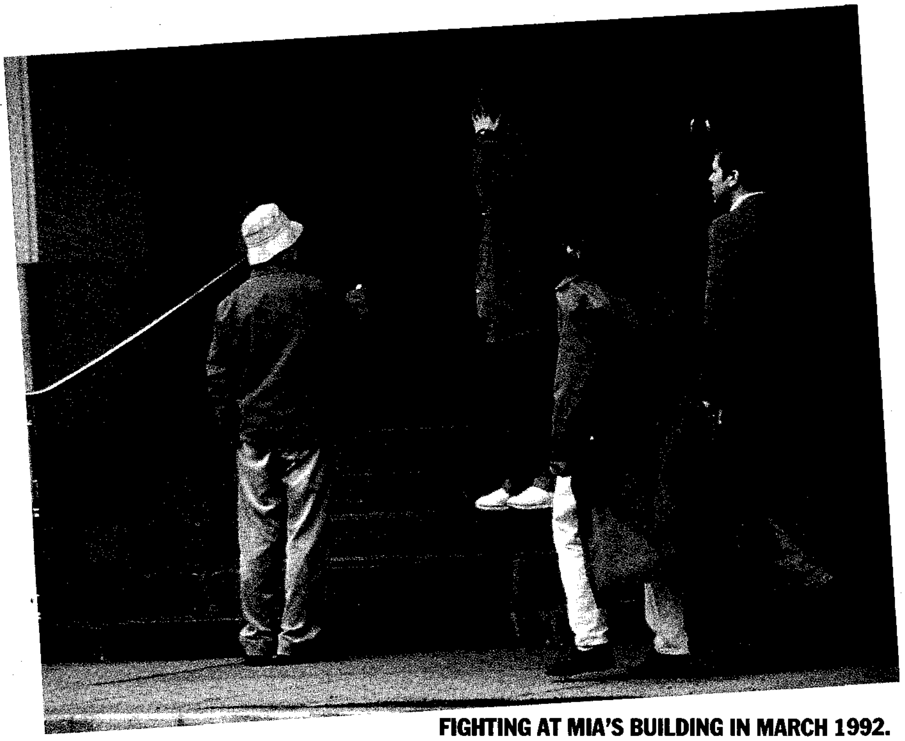
A source close to Farrow contends that Allen’s agreeing to the restrictive conditions was a tacit acknowledgment that he had a problem. “Never, during the course of the negotiations, did Allen ask for custody of the children—weekends or overnight—because he knew Mia would object.” Indeed, Farrow has told a number of friends that Allen was seeking help for his alleged “problem” with Dylan. Allen’s lawyers “categorically and unequivocally deny that Mr. Allen has ever sought, obtained, or needed help for any problem with any type of child abuse.”

Why would Allen agree to sign the restrictive agreement? According to a statement issued by Allen’s lawyer Martin Obten, “Due to the state of Mia’s very fragile mental health, the fact that she was heavily medicated, and because she had shown real evidence of being suicidal, it was recommended by doctors and counsel that he go along with her hysterical demands with regard to visitation in order to help restore emotional stability so that no harm would come to her by her own hand.”

Says Allen’s sister, Letty Aronson, “For the sake of not dragging the kids out in public, he would have made compromises that he would not have liked to make. He is a stable influence. They live in chaotic circumstances.” A source obligingly lists the pills that Farrow was supposedly popping: Xanax, Tofranil, Klonopin, and chloral hydrate. Alan Dershowitz has denied that Mia was taking any prescription drugs. (Mia, says the source, also threatened to make the affair with Soon-Yi public if Allen didn’t comply.)

“Mia is a very private person, and she was very discreet about the whole thing. She wanted to protect her family,” says Carly Simon, an old friend and Moses’s godmother, who lives several floors below Farrow on Central Park West. Simon and several of Mia’s other friends say that she took antidepressants only after discovering the Soon-Yi affair, that she was appropriately angry rather than hysterical, and that she had voiced concern about Woody’s behavior with Dylan long before Allen’s involvement with Soon-Yi.

From the start, Farrow’s friends say, Allen seemed “obsessed” by the little girl. He would arrive at Mia’s house at six in the morning and sit on the end of Dylan’s bed, staring at her until she woke up. He insisted that she be kept up until he got home in the evening to tuck her in. He was reluctant to leave her alone at school. His behavior struck several parents of other children as odd. He would station himself on the sofa in the



FIGHTING AT MIA'S BUILDING IN MARCH 1992.

WITH DYLAN IN PARIS IN JULY 1991.

waiting room at her nursery school, Episcopal, until she got out. On orientation day at Park Avenue Christian nursery, while other parents waited in the hall, Allen sat in the classroom with Dylan on his lap until he was asked to leave.

"Mia felt he was too intimate, too compulsive, and it was frightening her," says a source. "It was too close and too weird. But it was in the realm of legal."

"He was an attentive father like none I've ever seen," says Casey Pascal, a longtime friend of Mia's. "If there were a roomful of people, he would only focus on Dylan. It was unusual. Dylan is my godchild. I worried about her all the time. I've never seen an adult so infatuated."

People close to Woody say Mia had always been nervous about the way Woody doted on Dylan. "Woody told me that Mia always had fantasies of him abusing the kids. For all of Dylan's life, Farrow expressed panic and fear and suspicion," says one friend. "It's always been an obsession of hers. Woody found even the suggestion repugnant." Adds Aronson, "Mia always had a competitive jealousy of Woody's attention to Dylan." Aronson says that Allen went out of his way to work his schedule around that of his children. "His normal routine was to walk across the park, get to Mia's around six, and sit at the kitchen table reading the *Times* until the kids got up. He arranged his shooting schedule around having dinner with them and would go back to the set afterward to see dailies."

**"Dylan said it again," Mia told her old friend Nanc**

Allen made a point of staying with Dylan at school, she says, because "the fact is Dylan was a child with particular problems of separation, and he wasn't about to leave her crying." In fact, Aronson says, Dylan had such a hard time adjusting to Episcopal that she was taken out of the school and enrolled in Park Avenue Christian the next year.

When Mia discovered the photographs of Soon-Yi on January 13, one of her first moves was to try to overturn the adoptions. "I got a distraught call from Mia in late January," says Paul Martin Weltz, the lawyer who had overseen Allen's adoption of Dylan and Moses. (Finalized on December 17, it was apparently a precedent for New York State, which previously had not allowed unmarried couples to adopt.) "She said that she had discovered something that made her question her decision to let Woody adopt Dylan and Moses. To her credit, she tried to work it out with Woody instead," says Weltz. "One of the reasons was that no one wanted the situation to become public."

Woody was no longer allowed to see his children without supervision. Mia made sure a baby-sitter or nanny was with him at all times. "Woody has raped my daughter Soon-Yi," she told several of the couple's friends in "ranting" phone calls. "She was unable to modulate her grief and rage," says one person who got such a call. "She was completely the victim of powerful negative emotions." Farrow reportedly called Allen at all hours and had long raging phone conversations with him while he was editing *Husbands and Wives*. "She threatened to kill him and asked if Soon-Yi was better in bed than she was," says Allen's friend Jean Doumanian, the former producer of *Saturday Night Live*. "She made Woody's life a private hell."

ALLEN VOICED RESERVATIONS OF HIS OWN ABOUT MIA'S fitness as a mother. "He expressed concern to me about Mia's ability to raise children even before the affair with Soon-Yi," says one friend. Several of the children had been caught stealing, and, says the friend, "that was just the tip of the iceberg." Other sources say the children were guilty of turnstile jumping, check forging, and truancy. "Mia cultivates this mother-of-the year façade," says Aronson. "She dresses the kids up and trots to the press. What is this need to keep adopting children? It's a frenzy. At the height of the crisis between Mia and Woody, she adopted two special-needs children, a crack baby [Isaiah] and a blind girl [Tam]. Woody was always concerned about her ability to take care of his children. But he thought that his access would be the thing that would make the difference." ("Woody's fears about Mia's motherhood never overtly came out in the negotiations," says a source who was there.)

Perhaps more alarming, Mia was reportedly violent toward Soon-Yi—giving her a bruising beating after she learned of the affair with Allen. Allen has said that Farrow smashed the young

Photographs: left to right, Mitchell Gerber/Globe Photos; Michel Ginies/Sipa; Rick Maiman/Sygma.

AFTER COURT APPEARANCE ON AUGUST 25.

woman with a chair and that Soon-Yi's doctor advised her to flee the house. According to several sources, Farrow even staged a mock suicide. At another point, Woody told Jane Read Martin, a friend and former colleague, Mia joked about poisoning Woody's glass of red wine. Allen was so paranoid about her behavior that he began to bring his own food when he went for supervised visits in Connecticut.

But despite histrionics worthy of a grade-B movie, the couple struggled to reach some sort of legal agreement that would let them get on with their lives. For months, they met with a team of four lawyers—Obten, Weltz, Jay Harris, and Georgia Kramer—working out a highly detailed plan for the non-nuclear family's future: a "global resolution," as Weltz puts it, that covered everything from visitation to child support to joint vacations.

Sometimes the meetings, held at Farrow's apartment or Allen's Fifth Avenue place, seemed more like marriage counseling than the groundwork for a separation. "Never once was the term *breaking up* used," says Weltz. "It required great hand-holding and analysis, but I always thought they were trying to put the pieces back together."

**inatra. "This time, I taped her."**

"They were just trying to maintain civility," says a friend of Woody's. "They were trying to find some way that Woody could see the children, despite Mia's nightmare fantasies."

By early August, Allen and Farrow had resolved some major issues. Woody would get to see the children; Mia would get to be in Woody's movies; they would still all go to Europe together, like one big happy family. But something went terribly wrong.

### GOING PUBLIC

ON AUGUST 4, JUST HOURS BEFORE THE DOCUMENT WAS to be delivered to Allen and Farrow for signing, says Weltz, Farrow called him and said she had some disturbing news. Later, she would allege that Allen had molested Dylan in the attic of her Connecticut home during his visit that day.

"Dylan said it again," she told her friend Nancy Sinatra, apparently implying that Dylan had spoken of another incident. "This time, I taped her."

"She was alarmed, upset, confused, and shocked," says Simon, who talked to Farrow shortly afterward. "She said, 'This is what Dylan told me.' She didn't jump to any conclusions. She was simply considering the possibility that it could be true although she hadn't seen it with her own eyes. I gather the tape is pretty conclusive."

"Why would someone in their right mind select the day when they are minutes away from signing papers?" asks Doumanian. "Mia had first accused Woody of molesting Soon-Yi. But Soon-Yi is a woman. So when that didn't work, she went for the other charge."

The tape was leaked to Channel 5, which decided not to broadcast it. But one source who saw it says that when Dylan is asked where she was touched, she points to intimate parts of her lower torso and refers to them by childish nicknames. "It doesn't leave too much doubt that something highly out of the ordinary took place."

A letter was hand-delivered to Martin Obten asking that Allen not visit that week. Farrow took Dylan to the family pediatrician, Dr. Vadakkekara Kavirajan. First, he questioned her. On the second visit, he gave her a sedative so that he could examine her. The doctor told Farrow that he was obligated to report the alleged incident to the Connecticut Child Protection Service, which in turn reported it to the state police. Allen's lawyers, who were notified of the investigation on August 7, say that there was no evidence of sexual abuse.

On August 9, Farrow contacted Alan Dershowitz, who agreed to negotiate any further meetings. At this point, she still planned to star in Allen's next movie. That week, she confirmed her appointment with the wardrobe designer.

The lawyers met again on August 13. This time, they discussed money. Dershowitz had brought in another lawyer, David Levett, who tried to tally up the bill for child support. The two sides pointedly disagree over what ensued. "We were told that this was going to cost Woody 'big money' and that we had to come to an agreement within hours," says one of Allen's lawyers. "When you totaled it all up, it was in excess of $7 million. They wanted it in a lump sum. Dershowitz was saying the whole thing could be kept quiet and that it could ruin Woody's career, whether the allegations were true or not."

Dershowitz, who claims to have verbatim notes of the meeting, totally disputes this. "The money was requested in annuities," he says. "That sum never came up." Nor were any threats made, he insists. "What I said was 'Everyone will end up being hurt—Mia, Dylan, Woody, the whole family—if this thing turns into a legal proceeding, regardless of its outcome.' " In fact, Dershowitz thought they were making progress. But by the time he left the meeting, Allen's custody suit was already being announced on the local news. "There was no way we were paying," says one of Allen's lawyers. "We had kept our options open, and we had the custody papers prepared, and at a certain point—when we realized that there was no way to deal with this other than litigation—we served the papers on Mia."

Just moments after the papers were filed, says Hal Davis, a court reporter for the New York *Post,* he got an odd phone call from Leslee Dart, Allen's agent at the public-relations firm PMK. "I have a client who has a case you might be interested in," she told him and delicately suggested he contact a certain lawyer who, says Davis, leaked the news about Allen's custody suit. Davis says he was also told there was information that Farrow was an unfit mother. (Dart vehemently denies having contacted any reporters.)

Meanwhile, several other reporters in the court pressroom were contacted, including AP writer Sam Maull, who had the story on the news wire within hours. By 3:30, phone lines all over town were buzzing with the gossip that New York's quintessential cultural couple was kaput. Dart's phone call was the first move in the race for spin control of one of the most vituperative celebrity custody cases in memory.

The ugly situation had been kept under wraps for eight months. Only the couple's closest friends knew about Allen's affair with Soon-Yi and Mia's horror on finding the photographs. Even after the alleged child-abuse incident, the mess had remained out of the press. But now that Allen had filed for custody, there were no holds barred. The ripple effect was instantaneous. By evening, Mia's family and friends had invaded the media. On Sunday, August 16, her mother, actress Maureen O'Sullivan, blasted Allen as a "desperate and evil man."

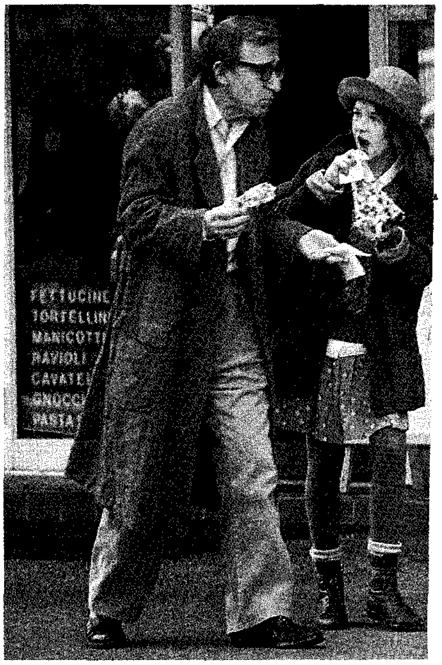
Allen's friends were unanimous in their response to the accusation of child abuse. "Anybody who knows Woody is either bitterly amused or outraged by the idea," says Dick Cavett, who's known Allen for several decades. "I've known Woody for 50 years, and I don't know anybody in the world who knows Woody who would believe anything about child molestation," says his longtime producer Charles Joffe. "The allegations are completely preposterous," says Marshall Brickman, who cowrote *Annie Hall* and *Manhattan* with Allen. "I know Woody is not a child molester."

**"I don't think in any way she thought that the relatio**

On August 18, following several days of banner headlines, Woody Allen, who is notoriously press-shy, did the inconceivable: He called a press conference at the Plaza Hotel to deny the "totally false and outrageous allegations" brought against him by Mia Farrow. He was, he claimed, "guilty only of falling in love with Mia Farrow's adult daughter at the end of our own years together." But the question of who is guilty of what may never be fully answered.

### A NEW YORK FAIRY TALE?

WOODY ALLEN AND MIA FARROW'S EPIC URBAN ROmance began, appropriately enough, at Elaine's, the Second Avenue writers-and-Hollywood hangout presided over by its own Jewish mother, Elaine Kaufman. For years, Woody—who, as everyone knows, prefers, for reasons of privacy, to be called Max in public (even though he leaked this secret in *Annie Hall*)—could be found at his regular table near the kitchen. Sometimes his famously private cream-colored Rolls was double-parked outside. Everybody knew Elaine's was Woody's canteen, just as everybody knew that Michael's Pub was where he could be found every Monday night, playing New Orleans numbers on his clarinet with his band, the New Orleans Funeral and Ragtime Orchestra. Allen's ragtime may sound more like klezmer music at a bar mitzvah, but that didn't stop his gig (he even played on the night he won three Oscars for *Annie Hall*) from being a tourist attraction.



**WITH HIS NI**

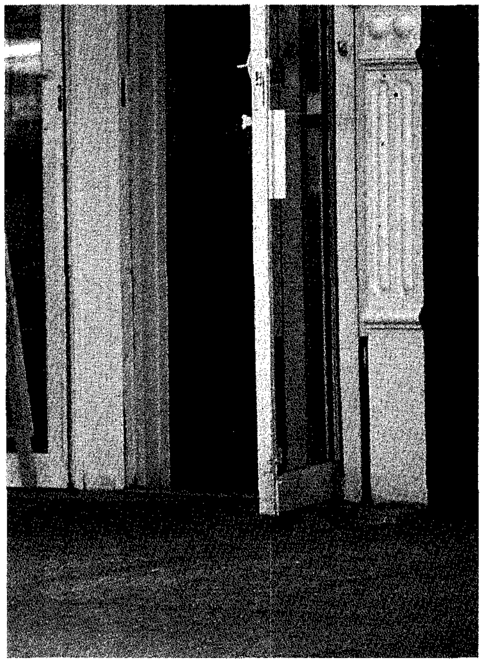
One autumn night in 1979, Woody (then 43) was eating at Elaine's when Michael Caine and his wife dropped by his table. With them was Farrow, who at the time was starring in a Broadway production called *Romantic Comedy.* Farrow, 34, was already a Woody fan. She had written to him to tell him how much she liked the film *Manhattan.* And just a few months earlier, she had been so taken with a Mary Ellen Mark photograph of Woody under an umbrella that she had ripped it off the cover of *The New York Times Magazine* to save. Lunch at Lutèce (April 17, 1980, according to a sampler sewn by Farrow) led to dinners, and dinners to an intimate, offbeat relationship.

Their living arrangement was an endearing bit of Manhattan folklore. Mia, her brood, and their various pets are sprawled in a cozy, rambling apartment at 135 Central Park West (the Thanksgiving scenes in *Hannah and Her Sisters* were filmed there). Woody lives in a Fifth Avenue penthouse (partly seen in *Manhattan*) with its carefully appointed décor and fabulous view. Like characters in some romantic comedy, they stood in their opposite windows and squinted at each other across the expanse of Central Park as they talked on the phone.

It would be hard to find two people less similar. (About the only thing they seem to have in common is their penchant for schlumpy clothes.) He is a Jewish intellectual brought up in Brooklyn. She was born a Roman Catholic in Hollywood. Her father was director John Farrow; her godparents were George Cukor and gossip columnist Louella Parsons.

Farrow's life has always been headline stuff. She was the third of seven children; she and her siblings occupied a separate nanny-patrolled wing of the family's mansion, and Mia had already lived in several countries before she was in her teens. In the mid-sixties, she played teenager Allison MacKenzie on the hit series *Peyton Place.*

At 19, she managed to catch the eye of 48-year-old Frank Sinatra, in one account, by slithering onto his movie set wearing a negligee. Their romance was a Hollywood scandal; Mia's pixie face appeared in gossip columns and on the covers of *Life, Look,* and a dozen other magazines. The marriage ended two years later. Johnny Carson joked that there was trouble in the Sinatra household when Mia dropped her Silly Putty in Frank's Poli-Grip. In 1968, she played a Twiggy-like waif who gives birth to literally the baby from hell in Roman Polanski's *Rosemary's Baby.* (Farrow wrote a character reference for the director when



**NNY NICHOLS) IN *CRIMES AND MISDEMEANORS.***

**WITH MARIEL HEMINGWAY IN *MANHATTAN.***

he was being tried for *his* alleged pedophilia—drugging and having sex with a 13-year-old girl.)

With her porcelain skin, saucer eyes, and perfect cheekbones, Farrow was a photogenic flower child. She became a devout follower of the Maharishi Mahesh Yogi and traveled to India. When she was 22, she met 38-year-old André Previn (then married to songwriter Dory) and two years later got pregnant with twins. Dory had a nervous breakdown. Mia got married. In addition to their own children, Sascha, Mathew, and Fletcher, she and Previn adopted several children—Lark, Daisy, and Soon-Yi, a Korean orphan thought to be between 5 and 6 years old. (Farrow was so eager to adopt the child that she helped repeal a federal law that limits the number of foreign adoptions per family.)

Wrote authors Edward Z. Epstein and Joe Morella in their biography *Mia,* "The years have proven Mia Farrow to be a strong-willed creature of contrasts and contradictions. Avant-garde. Traditional. Fragile. Strong. Ambitious. Spiritual. Superstitious. Practical. Supersensitive. Steely-tough." In other words, just Woody Allen's type; the angst-ridden serious thinker was often smitten with *shiksa* flakes. ("I've always had a penchant for what I call kamikaze women," his character says in *Husbands and Wives.* "They crash their plane into you, and you die with them.") Allen had been married twice—to 17-year-old Harlene Rosen (who sued him and NBC for $1 million after he called her Quasimodo in a comedy routine; the case was settled out of court) and actress Louise Lasser, with whom he is still close.

**hip was over," says Carly Simon.**

"I could go on about our differences forever," Allen told biographer Eric Lax a few years ago. "[Mia] doesn't like the city and I adore it. She loves the country and I don't like it. She doesn't like sports at all and I love sports. . . . She likes simple, unpretentious restaurants. I like fancy places. . . . She loves pets and animals. I hate pets and animals. She likes to spend tons of time with kids; I like to spend my time with work and only a limited time with kids. She would love to take a boat down the Amazon or go up Mount Kilimanjaro; I never want to go near those places. She has an optimistic, yea-saying feeling toward life itself, and I have a totally pessimistic, negative feeling. . . . She has raised nine children now with no trauma and has never owned a thermometer. I take my temperature every two hours in the course of the day."

They sound just like characters out of Allen's *Hannah and Her Sisters*—the too-good-to-be-true mother and actress Hannah, and Mickey, her infertile, hypochondriacal television-producer ex-husband who finally finds happiness (and a baby) with her younger sister Holly.

By 1985, when Mia adopted a newborn Texan baby she named Dylan, the two had found a routine that seemed to suit them both. Every morning, Woody arrived chez Mia before the children woke up and stayed to have breakfast with them. At night, he was home in time to tuck them in. Afterward, he and Mia went out. He never slept over at Mia's apartment but on weekends could sometimes be coaxed to the wilds of Frog Hollow, her 65-acre lakeside country home in Bridgewater, Connecticut, where he assiduously avoided nature. Together they made thirteen films, including *A Midsummer Night's Sex Comedy, Zelig, The Purple Rose of Cairo, Broadway Danny Rose,* and *Crimes and Misdemeanors.* They were an inseparable team that never planned to live together.

## DAUGHTERS AND LOVERS

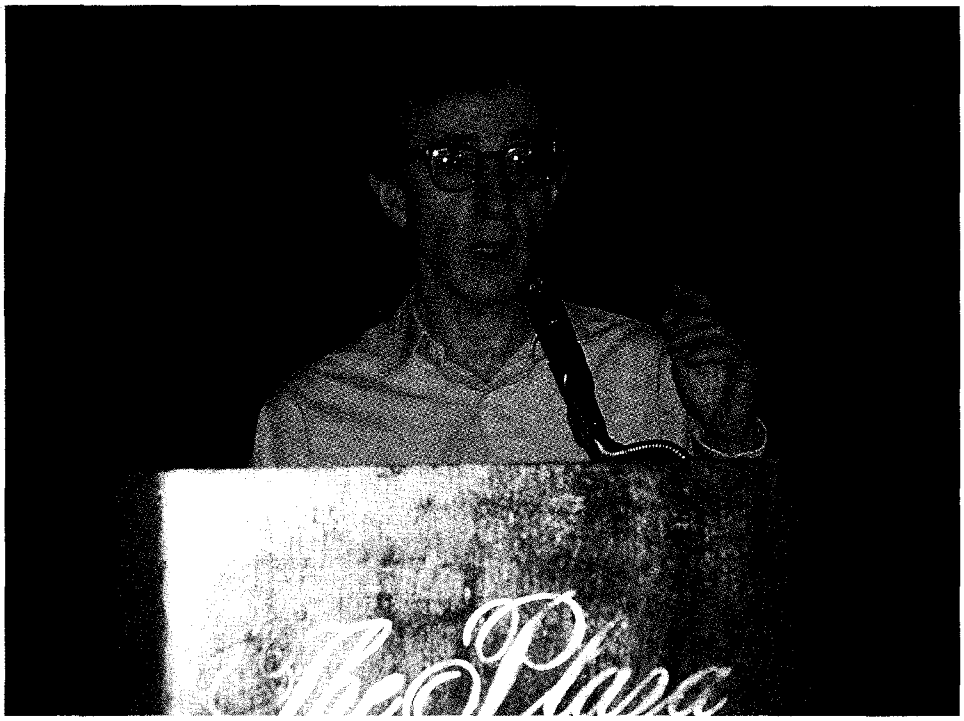
BY ALL ACCOUNTS, WOODY ALLEN DISCOVERED THE JOYS of fatherhood rather suddenly, when Farrow adopted Dylan. Before then, he had been more like a friend to Mia's family. "I like Mia's kids," he told Tom Shales in a 1987 *Esquire* profile. "They're sweet kids. She's very gifted at raising kids and I think she is going to get more. It's just something that she wants to do." Kids were never part of his personal plan. "It's no accomplishment to have or raise kids," he said another time. "Any fool can do it." The arrival of Dylan changed all that.

Says Jean Doumanian, "Everyone loves babies. Before Dylan came along, Woody was not child-oriented at all. He never even went over to Mia's apartment."

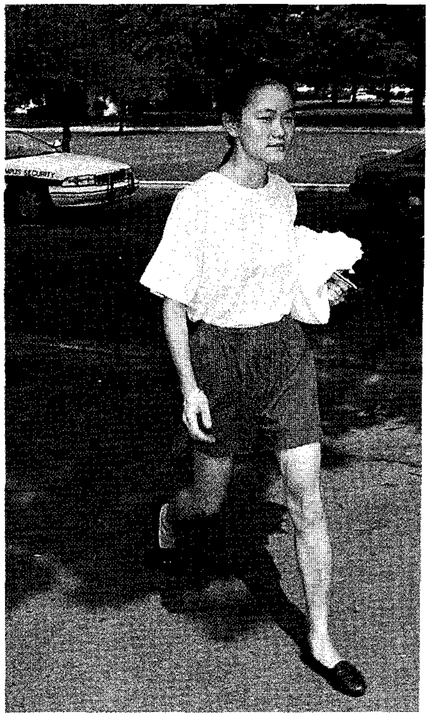
"When we first got Dylan," Farrow told Lax, "I did feel he would be a warm and loving father. . . . But I was not prepared for the degree to which it happened to him. I can see that the children make him really happy."

"He formed a bond with Dylan, but in the thousands of hours I spent with him, I've never seen any evidence of anything exces-

Photographs: left, Larry White/LGI; right, Photofest.



**THE AUGUST 18 PRESS CONFERENCE.**



**SOON-YI AT COLLEGE ON AUGUST 25.**

sive," says Lax now. "Kids opened up a whole new emotional room for Woody in a good way."

In 1987, Woody's son Satchel, named for baseball great Satchel Paige, was born. (Oddly enough, Mia somehow left Woody's name off his son's birth certificate, an error it took three days of legal wrangling to correct.) Allen already considered Dylan and Moses, a Korean child with cerebral palsy whom Farrow had adopted before they met, his own children. And in 1989, with Farrow's happy consent, he began legal proceedings to adopt them. (The application to adopt Moses was filed September 1991, and Dylan's was filed in November.)

Mia now had eleven children, but she wanted even more, and this yearning was one source of major disagreement. (She has two more adoptions pending.) Indeed, by some accounts, Satchel hadn't been planned for, at least by Woody; sources say a joke in *Husbands and Wives* in which Gabe accuses Judy of deliberately leaving out her diaphragm is rather pointed. Allen felt the family was big enough. As it was, there were as many as four children to a room in Farrow's apartment. "It was a constant joke on the set," says a crew member. "Mia always had to have 'fresh babies.' "I think there's something very selfish going on here," says Charles Joffe. "She's filling a need that's beyond altruism."

**"I think Soon-Yi felt very torn," sa**

"Why this constant need for infants and little ones?" asks Jeffrey Kurland, Allen's costume designer. "Get on with your life!"

Mia's friends insist that her maternal instincts are deep and genuine. "Mia is like a hippie," says Simon, who describes the household as loving, cozy, and kidproof. "When the rest of us are at the Russian Tea Room, Mia is at home with the kids. Her motive for mothering comes straight from the heart. When she was a kid, she wanted to be a nurse in the wilderness. Mia does what other people only think about doing." Adds Gretchen Buchenholz, director of the Association to Benefit Children, who is working with Farrow to arrange one adoption, "I visited Mia at her country home and saw how she takes care of her children. Mia has a mission and room in her heart, house, and family."

"Mothering is not an act," says Mia's childhood friend Maria Roach, who sent the "meltdown letter"—about Mia's heartbreak on discovering Allen's affair with Soon-Yi—to the newspapers. "It is what gives Mia the greatest pleasure in life."

With newborn Satchel to care for, Mia, according to Doumanian, began to withdraw from her relationship with Allen, spending all her time with the children and leaving Woody to fend for himself in the evenings. "We just never saw them out at dinner together anymore. Mia disappeared from the scene," says Doumanian. "It's been pretty much platonic for the last few years."

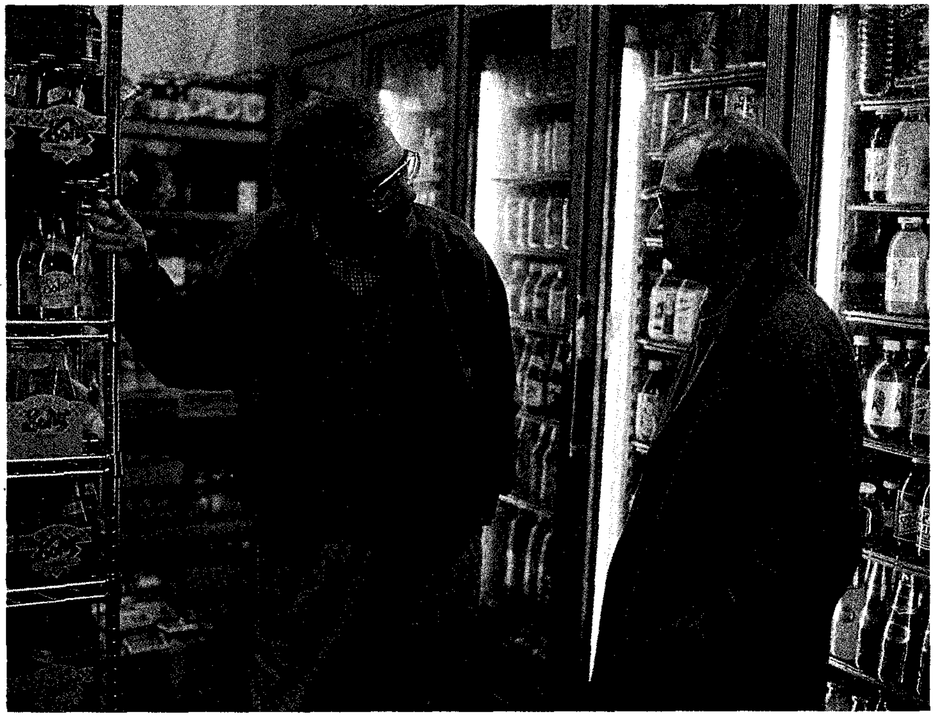
Allen's friend and former assistant Patricia Crown suspected something was wrong when they didn't spend their anniversary together. "Mia stopped being an active part of his life." But if Allen's friends suspected the relationship was unraveling, Mia's friends say she was totally in the dark. "It was a committed relationship on Mia's part, or she would never have thought of letting him adopt Moses," says Simon. "He was the man in her life, and she expected to spend a lifetime with him. I don't think she thought in any way the relationship was over, the way Woody thinks it was, or the way it was communicated to Soon-Yi."

One night, Allen was without a date for a Knicks game, and Soon-Yi, then a quiet student at Marymount School (she is now a sophomore at Drew University, in New Jersey), volunteered to go. A friendship began to blossom between the schoolgirl and the filmmaker, who had reportedly never had much to say to each other before. Sometime in the past year or so, that friendship became a love affair. Exactly when is in dispute. "Some people think the affair with Soon-Yi was going on for a while, like maybe two years," says Simon. "Soon-Yi was acting weird, and I gather there was quite a bit of hand-holding at basketball games." (The now-notorious photo of the two acting amorous at a Knicks game was taken in January 1990.)

Allen's fascination with young girls has been a running theme in his work. In *Manhattan*, he has an affair with 17-year-old Tracy (Mariel Hemingway) and jokes to his friends, "I'm dating a girl who does homework." In *Love and Death*, a wise man advises that the secret of life is a steady diet of "two blonde 12-year-old girls whenever possible." In *Annie Hall*, his pal Tony Roberts speculates about the mathematical possibilities of his romp with 16-year-old twins.

Child molestation also comes up. In *Annie Hall*, Allen calls Lyndon Johnson a corrupt politician, "just a notch below child molesters." But in *Bananas* his character says, "I'm doing a sociological study of perversion. I'm up to advanced child molestation." And in *Manhattan*, his comedy-writer character, Isaac Davis, is cen-

*Photographs: left to right, Bob Stong/Sipa; Rick Maiman/Sygma; Brian Hamill/Photoreporters.*



SYDNEY POLLACK AND ALLEN IN *HUSBANDS AND WIVES.*

sored by Standards and Practices. "Child molestation is a touchy subject with the affiliates," he's told. "Read the papers; half the country's doing it," he replies.

Allen's fantasies about crossing familial boundaries are also old territory. In *Hannah and Her Sisters*, Hannah's husband, Elliot, has an affair with her sister Lee. "She's a wonderful woman and I've betrayed her," he says. "She came into my empty life and changed it, and I've paid her back by banging her sister in a hotel room." In Allen's short story "Retribution," the narrator falls in love with, and ultimately marries, his girlfriend's mother (after first being obsessed with her younger sister). He hesitates before making a pass because "banner headlines in the yellow press formed in my mind." Then he carries on, "I am in love with two women. Not a terribly uncommon problem. That they happen to be mother and child? All the more challenging!" Of course, Allen and his supporters would say it's unfair to take his art too literally.

**a family friend. "She had never had a boyfriend."**

"I think Soon-Yi came as a surprise to Woody," says one of his friends. "Before the whole thing became public, he stated his feelings to me. I asked if he was quite sure. He said he felt a deep sense of devotion and happiness."

"Soon-Yi began to change a lot in the last year," says Pascal. "She became much more self-possessed." Soon-Yi worked in Bergdorf's as a saleswoman. This summer she also worked at a camp in Maine, where, Pascal says, she got so many phone calls from Allen that she was asked to leave. "Mia got a letter from the camp," says Pascal. "Soon-Yi never even dated," says John Farrow, Mia's brother. "Woody got a child. She's not her own woman. It's sad. It's disgusting. How would you like Woody drooling over your eldest daughter?"

Jeannette Lofas, president of the Stepfamily Foundation, speculates Soon-Yi, an orphan, is living out some sort of repetition compulsion in which she is forced to separate from her family. She calls the relationship "emotional incest." "She was traumatized when Mia found her," says Nancy Sinatra. "I hope this is not something coming up from the past."

"I think Soon-Yi felt very torn," says Beth Manos, who is a friend to both Farrow and Soon-Yi and employed Soon-Yi as a baby-sitter. "She had never had a boyfriend. She was just in high school. I don't think of her as a woman. She always liked Woody and was intrigued with his movies. She couldn't withstand his wooing." (Manos also says that Mia told her that Woody said Soon-Yi was just an affair, and that he was desperate to repair their relationship. Adds Manos, in reference to the Polaroids Allen claimed he took for Soon-Yi's aspiring career as a model, "Soon-Yi wanted to be a child psychologist, not a model.")

Woody never had a chance to try to explain to Mia that he had fallen in love with the child she had found as a lice-covered little girl on the streets of Seoul. Mia, who had accompanied Satchel to his therapy appointment in Woody's apartment, found the Polaroids on the mantel. The rest is headlines.

### FAMILY VALUES

ON AUGUST 31, FARROW FILED for a preliminary injunction in Supreme Court. Meanwhile, the two parties were supposed to work out a temporary visitation plan themselves, with Allen asking that a chaperone be present for his own protection to ensure that Farrow doesn't "fabricate any further allegations."

Farrow is expected to file papers in Surrogate Court attempting to nullify the adoptions of Moses and Dylan, which took place, her lawyers claim, after Allen began his affair with Soon-Yi. Dershowitz has said that by withholding pertinent information about his relationship with Soon-Yi, Allen "perpetrated fraud and deceit on the court." The affair was consummated, he says, on Allen's fifty-sixth birthday, December 1, before the adoptions were finalized on December 17.

Allen's lawyers say there was no fraud or deceit.

"There is no basis for voiding the adoptions," they say. "Mia Farrow participated fully in them. Just because she is upset or unhappy, that's not a reason for overturning legal actions undertaken ten months ago." If the adoptions are nullified, Allen will have no parental rights, and the issue of custody of at least two of the children, Dylan and Moses, will be moot. Allen's lawyers argue that if the allegations of child abuse prove false, custody of the children could possibly be transferred to Allen.

The Connecticut state-police investigation is ongoing; Dershowitz has said there was one piece of physical evidence. Allen's lawyers deny this and say he has taken a lie-detector test.

Behind the scenes, the phalanx of lawyers has been urgently meeting to try to settle the pair's differences out of court, before a parade of baby-sitters, doctors, and psychologists are brought in as witnesses. Farrow's lawyer asked that Allen's psychiatric records be preserved for the court.

But however the battle ends, the fairy tale is over. The odd couple has become an odious couple, the charmed fantasy an alarming cautionary tale about "family values." In one of his tête-à-têtes with a friendly journalist, Woody described the recent events as "a Tracy/Hepburn movie conceived by Stephen King."

Says Marshall Brickman, "Mia and Woody are high-profile people, and they always had a highly unusual arrangement. It was like they had decided to fly an airplane without reading the manual. Somehow or other they did it, and it flew for many years. But then it crashed or somebody blew it up." Or, as a character in *Husbands and Wives* aptly puts it: "The second law of thermodynamics: Sooner or later everything turns to s---." ■

### IT'S GYM WARS ON THE UPPER WEST SIDE AS THE BATTLE FOR THE BICEPS HEATS UP

# LEAN AND MEAN

BY
STEPHEN J.
DUBNER

“ENERGY, YOU KNOW, *energy.*”

Danny Errico is inspired by his creation. Standing on a platform crammed with treadmills, he is surveying yet another throbbing rush hour at the Equinox Fitness Club, an orgy of gleaming metal and flesh. Errico, overcome by the tableau before him, rattles like a jackhammer—imagine *Glengarry Glen Ross* in a health club.

“Look, look! Guy over there—pumping, working. Cute girl walks in. *That's* what we're about! Motivate people, *motivate* people. Have fun, have *fun.*”

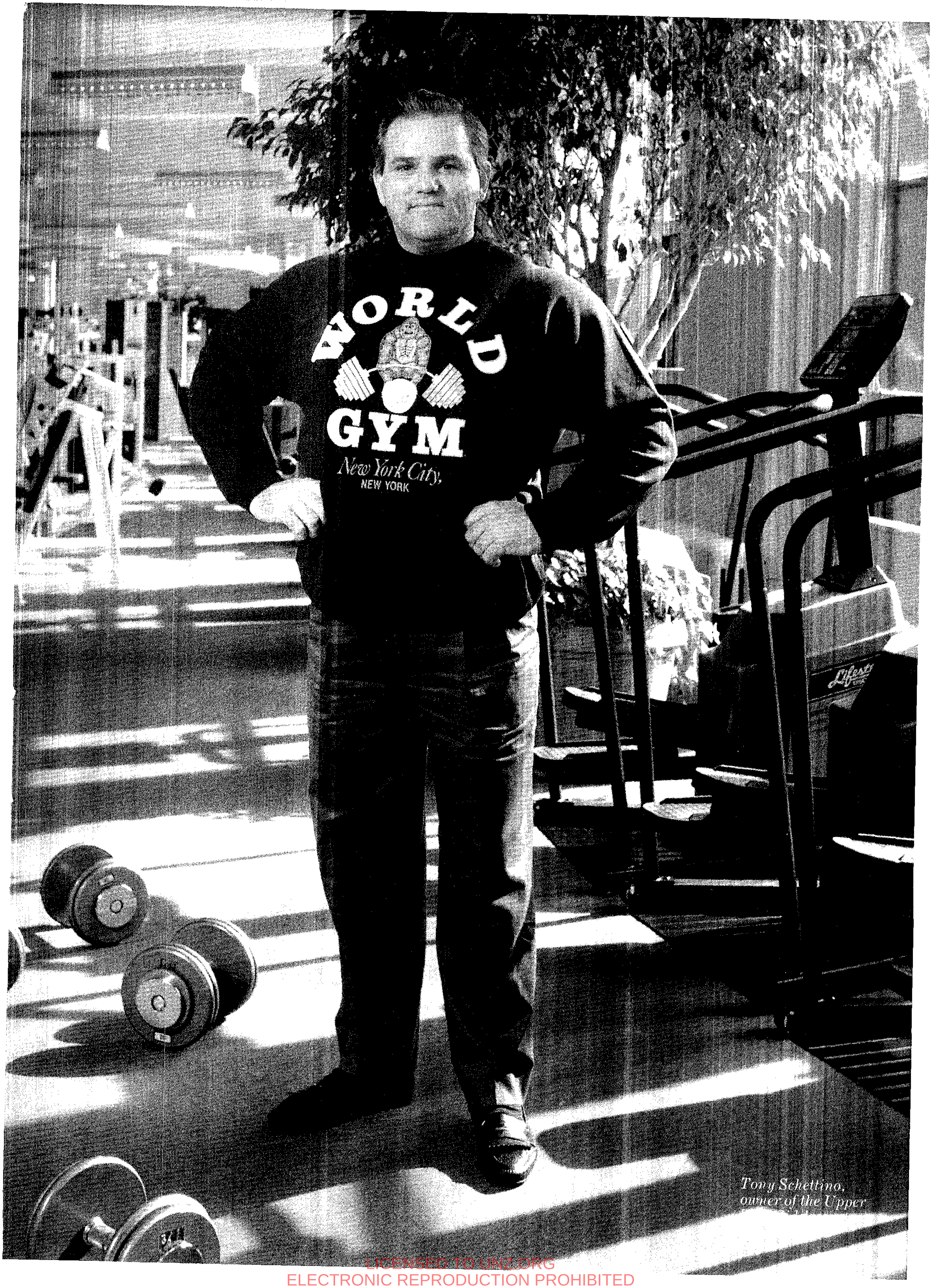
Errico, along with his brother and sister, is owner of this fiercely hip and phenomenally successful sweat center on Amsterdam Avenue near 76th Street. But with his wavy, shoulder-length mane, pumped-up bravado, and designer wardrobe, Errico is hardly just another jock, nor do his faithful treat him as such: As he strolls through the workout floor, he is glad-handed left and right by good-looking and glistening young men and women. Errico—muscles toned, mind alert—is where they want to be. At Equinox, at least, he is a king.

But kings, of course, must occasionally do battle, and Errico now finds himself in the midst of a turf war. It began when Equinox stomped on the toes of the Jeff Martin Studio—practically an aerobics institution—by opening right around the corner. And now World Gym is threatening to damage Equinox with its mammoth new club just down Broadway.

Meanwhile, sniping has broken out. As health clubs have left the medicine-ball era behind, they've become more like restaurants du jour, replete with clashes of loyalty, raiding of staffs, and, of course, spreading of rumors.

Take the story about the Cadillac that was parked outside Equinox for four days. Errico speculates that there was a World Gym

PHOTOGRAPHED BY TED HARDIN


WORLD
GYM
New York City,
NEW YORK
Lifest

*Tony Schettino, owner of the Upper*

"spy" inside the car. And then there's the story of how the Erricos befriended Jeff Martin only to hire away half his staff when they opened up their own club. Or how Equinox employees passed out fliers in front of the new World Gym.

But back in his office, Errico declares that he doesn't worry about the competition. "We *are* setting the standard in fitness, that I will say. And let everybody else try their best to"—he pauses to quiet the rattling of his saber—"to help set the standard."

Touché.

# LEAN AND MEAN

## EQUINOX GAVE THE UPPER WEST SIDERS JUST WHAT THEY WANTED: A GYM WITH AN EYE FOR HIGH STYLE.

*Jeff Martin was the guru of aerobicists—until Equinox moved in.*

NO ONE SEEMS TO KNOW why, but as the fitness craze swept New York, the Upper West Side came up short. While places like New York Health & Racquet Club put up sweat shops wherever yuppies worked, few bothered to build where so many of those folks *lived.*

In the beginning, there were only the Jeff Martin Studio and a few other aerobics classes—nothing as complete or sophisticated as what the Upper West Side's conspicuous consumers demanded. The Jack LaLanne club, on Broadway near 75th Street, was far too cramped; Pumping Iron, just up the street, was too musclehead.

Then came Equinox. The Erricos opened in September 1991, and the stampede to join proved they were giving the neighborhood what it wanted: a gym that was serious about both weights and aerobics classes, with an eye toward style. Now, as World Gym unveils its 24-hour-a-day facility with 25,000 square feet of weights, aerobics, and even day care, Equinox braces for its first serious challenge. But it certainly won't be the last: Crunch, the thriving fitness studio with two downtown branches, will open a third on West 83rd Street on October 1. And Reebok International, along with the company that developed the trend-setting Sports Club/LA, has just announced a six-floor *über*-gym with squash and basketball courts, weights and aerobics classes, running tracks and a pool, and untold frills including a hair salon and restaurants. This facility, just north of Lincoln Center, is slated to open in the fall of 1994.

But way back when, just two years after Jane Fonda started climbing into leotards, the Upper West Side belonged to the Jeff Martin Studio. Martin had begun teaching basic aerobics in his apartment to friends, all of them in their bare feet. A dancer who figured that he'd never make it to Broadway, Martin opened a studio in 1981 on West 76th Street, where he's been ever since. Up a steep and very narrow stairway with garish red walls and faded fleurs-de-lis are two floors of exercise space that could be called, at best, shabby. Paint is peeling, chunks of ceiling are missing, the very air seems clammy.

But Martin's high-energy workouts won him fans among celebrities and laywomen alike (men have always been a minority); he became an aerobics guru. "In the glory days of the Jeff Martin Studio," says one fitness instructor, "he could turn people away."

The studio became an institution even though Martin himself could be a hothead—charismatic, for certain, but egotistical, erratic, a bit of a bully. "Martin's loyal to those he loves, but if he doesn't love you, watch out," says Roberta

Sirgutz, a wiry and straight-talking 35-year-old instructor who works for Martin, Equinox, and World Gym these days. "He's a great friend and a terrible enemy."

"There were times when I would be intimidating," admits Martin, 34, who speaks extraordinarily fast and is considerably less trim than one might expect of an aerobics pro. "I guess maybe because there's a lot of competition now, I'm nicer. It's genuine, though."

Among Martin's customers were the Erricos. Danny, 31, and his brother Vito, a year older, were both Upper West Siders and fitness junkies. So was Vito's twin sister, Lavinia, who had danced with the Rockettes for two years. Danny and Vito ran Bench Construction, buying and renovating Manhattan brownstones. As the real-estate market began to top out, they looked for alternatives. In October 1990, the three Erricos opened a health club in Westchester County. Ten months later, a press release announced that Westchester Health & Fitness was grossing $80,000 a month.

The Erricos then turned their sights on that great untapped market: the Upper West Side. Meanwhile, they still took classes at Martin's studio, and Martin occasionally taught at their Westchester club. It was about here that things got interesting.

"The truth of the matter?" begins Martin, who seems giddy over the opportunity to tell his side of the story. "They told me they were into construction and real estate and they were going to help me find a better location and move. And I gave them my books, I gave them my lease, and they sent an accountant to see all my financials. I opened up everything for them. I've never spoken to them since the day Vito called me up and said, 'Jeff, good news, we found a location'—I *thought* for me."

"No, that never happened; I never saw his books," says Danny. "I mean, he discussed with us a little bit about it, but . . . he's totally, way off base. Jeff came up and taught classes in Westchester, so it wasn't like he didn't know what we were doing."

When Martin learned that the Erricos' site was just around the corner from his studio, he was not happy. He was even more unhappy when he learned that Equinox would include an aerobics studio; Martin and Equinox would plainly be going after the same dollar.

MARTIN SCRAMBLED TO ANTICIPATE and control the damage. He ripped out a locker room and put in some weight equipment. He let his employees know how displeased he would be if they were to teach at Equinox.

And, following Marianne Williamson's advice, he turned his fear into love.

Martin had discovered the self-help diva Williamson just before Equinox opened, which was just in time. For the defections were swift: Some of Martin's customers, a few of his instructors, even his P.R. man, bolted for Equinox.

Most important were the instructors, who are the real stars of the aerobics scene. Usually free-lance, often teaching at more than one club, they're followed, lemminglike, all over town by devoted students. Martin says that Equinox outright raided instructors—half from his studio and half from the Molly Fox Fitness Club. Ten years ago, Fox, a 38-year-old Californian, opened a studio downtown, where she has become a fixture. Says Martin: "Equinox went down there and hired away one of her instructors right in her own territory—in Molly's own juice bar. She just went berserk."

*Equinox is run by Lavinia, Vito (in the middle), and Danny Errico.*

Danny Errico denies that playing such hardball was even necessary to attract top instructors. "You just run an ad in the paper," he says, smiling. "And it's so easy, because everybody's so unhappy everywhere else."

As the defections mounted, Martin seethed and turned to Marianne Williamson. "I listen to the tapes every night, and I'll tell you one thing," he says, taking a deep breath. "If I had not been studying this when [Equinox] opened, I would have been ruthless. I'd go head-on, I'd go crazy. But I may change again. Hell, when I can't pay my rent, I may change."

So far, Martin can still pay his rent, although membership is down to about 1,400 from a peak of 2,000 just two years ago. That year, he says, the studio grossed about $1 million. Still, Martin feels the worst may be over. And those who take classes at both Equinox and Martin's—even the very same class with the very same instructor—swear that the classes at Martin's are better, a combination of a more serious clientele and the studio's high-energy, low-glamour vibe.

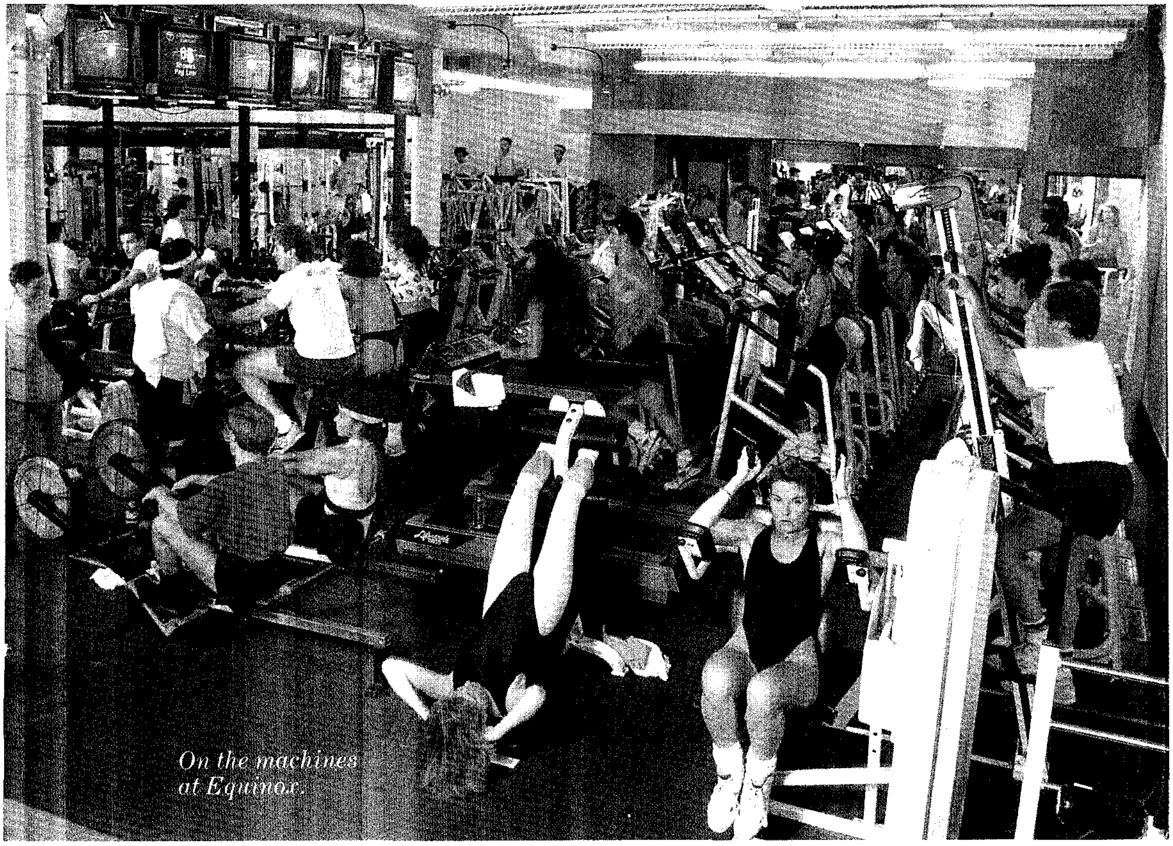
Martin, though, has felt Equinox muscling in. He's teaching more classes himself to help trim the payroll and is keeping up with the times—and Equinox—by adding classes with boxing moves, hip-hop, and gospel music. He's also working at holding his tongue.

"I don't bad-mouth them, just because I realize I have to live on the same block," says Martin. "I hate to see when it gets to be a bidding war, like with hair salons. We are supposed to have a healthy environment around here. I don't really care if they do well or if they don't do well—I just hope *I* do well. And when I go home, I try not to walk in their direction."

DANNY ERRICO DOESN'T BAD-MOUTH Jeff Martin, either. Not much, at least. Which means Martin gets off easier than most competitors.

Errico accuses World Gym of installing some inferior equipment as well as spying from the Cadillac. ("Who else is it?" he wonders. "They're sitting out in front of the facility for a week with a note pad. I'm speculating, but. . . . ") He slams the Molly Fox Fitness Club for abandoning its strengths and for aping Equinox. ("Do you think that if some great Italian restaurant opened, Le Cirque would change to Italian? It's like, where's your vision? We know where ours is; where's yours?") And Errico has special words for the fitness kingpins whom he hopes Equinox will ultimately displace. ("Do you think the guy who owns the Vertical Club has ever worked out a day in his life? Do you think Manocherian, at New York Health & Racquet—he's never *seen* the inside of a health club.")

In fact, 60-year-old Fred Manocherian, who founded the company twenty years ago, says he swims and does hydrocalisthenics daily; his 26-year-old son, Greg, the chain's operating partner, competes in triathlons. "If [Errico] is there twenty years after he established his Equinox," says the elder Manocher-



*On the machines at Equinox.*

ian, "I would suggest that he make those statements at that time."

But bad blood apparently makes for good business. Even before Equinox opened its doors, it had 1,000 members, some of whom had paid as much as $1,200 for the initiation and annual fee. The Erricos claim that membership has since swollen to more than 3,000.

What they created was a health club with top-drawer weight-training and cardiovascular equipment, and smart design details meant to hook sophisticated New Yorkers. Done in black, white, and gray, the club is visually striking, and the Cardio-Theater even allows members to put on headphones and listen to any one of a bank of TVs above the workout floor. There's the hip juice bar and, next to the coat check, the sparkling changing rooms, whose mauve lockers were built twenty inches deep so that jackets wouldn't wrinkle.

"If *Details* magazine were to turn into a fitness club," says Peg Jordan, the editor of *American Fitness* magazine, "it would be Equinox."

Errico grins when he hears this; *Details* is his favorite magazine. "We wanted to get away from the dread of going to the dumpy, dreary gym," he says. "It motivates you from the minute you walk in the door. Nice, friendly, pretty girl at the reception counter. We really have a great pulse on what the market is."

So great do the Erricos consider their pulse that they are planning three more Equinoxes in Manhattan: on the Upper East Side, near Wall Street, and in the Flatiron district—right in Molly Fox's neighborhood. The Erricos are also looking at Chicago and Los Angeles, whose fitness-and-fashion elite has already deemed an Equinox T-shirt prized booty. Future spinoffs include Equinox workout equipment, vitamins, and skin-care products. "We eat, sleep, and drink this," says Lavinia Errico, whose thirst for the business rivals Danny's. "Anybody can take a space and put in the same equipment. But it's the style, it's the attitude, and it comes from the top. It's the love, it's the passion."

All that love and passion, says Danny, has translated into more than $3 million in gross income in Equinox's first year of operation. As for net profits, he will say only that Equinox is "well above" the industry standard and that the profit margin is rising monthly.

But all is not entirely well in the Erricos' kingdom. Despite Equinox's runaway success, there is some discontent. For one thing, it can become very crowded, especially during peak hours. One member, a 40-year-old photographer, complains about getting trapped by weight machines in one particularly tight corner.

Equinox has advertised itself at 11,000 square feet, but the building's landlord says the space is only 9,200. Danny Errico says the club is 9,850 square feet, with an additional 1,500 square feet of office space—upstairs, in the building next door. There is grumbling among some members that the promise of a membership ceiling has been ignored, and that a 7,000-square-foot expansion now set for next week has been far too long in coming. And even with the expansion, elbow room may still be at a premium: The Erricos, who sell memberships as aggressively as they sell *themselves*, predict they'll have 5,000 paying customers before next September.

And then there are the Erricos themselves, and what many perceive as a cooler-than-thou attitude. (Besides the three principals, three more Errico siblings work at Equinox as well—one is in sales, another is a fitness instructor, and the third is a receptionist.) "There's just not an interest in taking care of the clientele once they have your money," says one member, the photographer. According to an ex-employee—a pretty young woman who worked at the reception desk for five months—it's not much fun working for the Erricos, either. "Danny and Lavinia have terrible tempers," she says. "They'd be nice when you walked in, but there's no sincerity. They would just scream at you and degrade you and make you just feel like the scum of the earth. They would make people cry."

Equinox's charter members will see their yearlong hitch expire this month. In a business where the average club retains only one of three members, some will surely trade Equinox's sex appeal for a new home. And World Gym, just down the avenue, is licking its chops.

TONY SCHETTINO, WHO NOW OWNS three World Gym franchises in New York City, chuckles when he's asked about the Cadillac that supposedly sat outside Equinox for four days. "Who would that be?" he says. "I'm the only one here, and I don't have a Cadillac. I have a Saab."

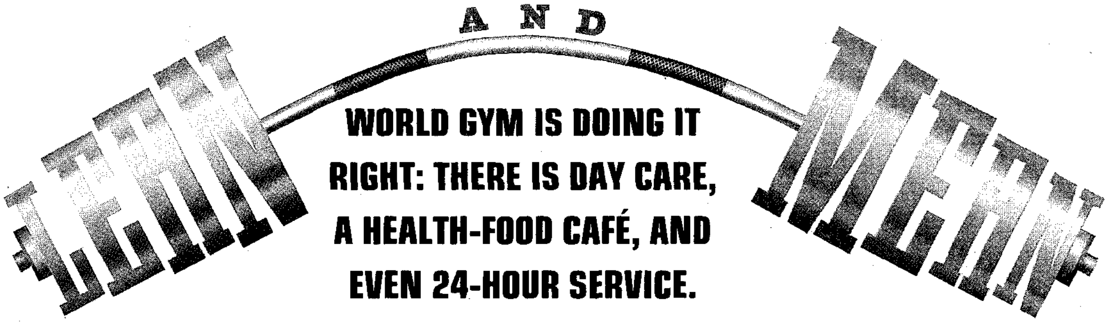
Schettino, a beefy 45-year-old ex-cop from Queens, is as subdued as Danny Errico is brash. He's more inclined to operate on a hunch than to huddle with marketing and advertising and demographics advisers. Today, Schettino is hunkered down behind a desk in his basement office of the World Gym on Lafayette Street. On the wall outside is an autographed picture of Arnold Schwarzenegger, the owner of World Gym Licensing. Upstairs is the no-frills gym that attracted such a devoted crowd that Schettino was inspired to expand northward.

In fact, Schettino came very close to already having a gym on the Upper West Side. But Equinox got there first.

On this very desk, Schettino once had a lease for 344 Amsterdam Avenue, the Associated supermarket from which the Erricos created Equinox. According to Schettino, he was waiting until his lawyer returned to town to sign the lease when the Erricos swooped in, offered the landlord a sweeter deal, and rented the property.

Says Danny Errico, "There was a lease out, but a lease is not a lease until a deal is signed. We did not offer more money than they did."

David Leidy of Sackman Enterprises, the building's landlord, says that Schettino dragged his feet and that Equinox acted fast. "And Equinox offered a deal that was far more attractive to us," says Leidy.

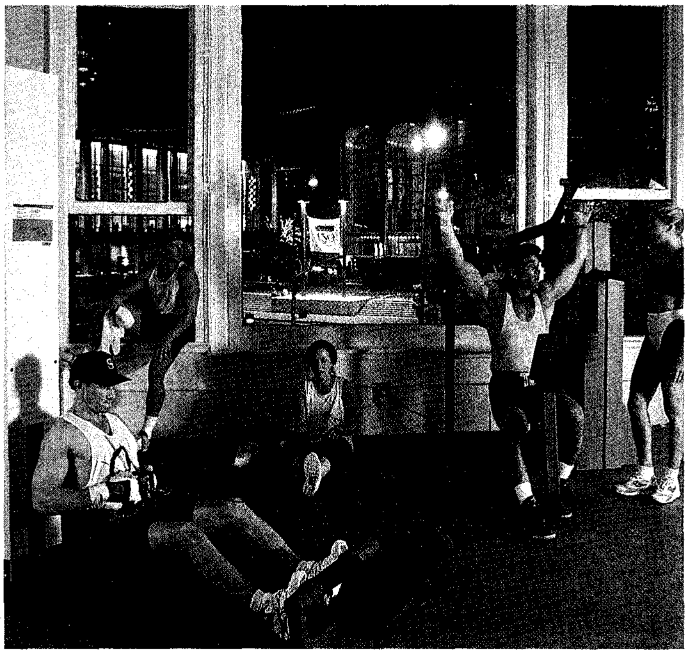


WORLD GYM IS DOING IT RIGHT: THERE IS DAY CARE, A HEALTH-FOOD CAFÉ, AND EVEN 24-HOUR SERVICE.

Schettino says he's not thinking about Equinox now. "I don't ever open a business with a vicious intent," he says. "I just hope I'm as successful as they are, if they're doing good."

Schettino's biggest problem is what he calls "the monkey with the weights." The ubiquitous World Gym logo includes a grimacing gorilla caught in the throes of a power lift. And Schettino knows that that image won't work on the Upper West Side. Nor is the monkey what the uptown gym is all about.

Directly across from Lincoln Center, the new World Gym sprawls over the entire second floor of 1926 Broadway, between 64th and 65th Streets. Sunlight spills through the ten-foot-high windows lining three walls; blond wood and ficus trees round out the California feel that Schettino wanted. The workout areas for free weights (World Gym's traditional forte), Cybex machines, and cardiovascular equipment are cavernous but unspectacular. There is, though, a very un–World Gym surprise here: two large aerobics studios. "I don't know too much about the aerobics scene uptown," says Schettino. "I just know it's very popular." By hiring Dianne Feeney, a former partner of Jeff Martin's, as his fitness director, Schettino has made it clear that this World Gym will pose stiff competition for both Martin and Equinox. There are other amenities that make sense for the Upper West Side: day care, a health-food café, and 24-hour service, which Schettino hopes will appeal to newsies from nearby ABC, late-shift restaurant workers, perhaps even the odd violinist who's just finished a bit of Mozart across the street.


*Great bodies, great views at the World Gym.*

While the downtown World, says Schettino, has about 2,500 members and grosses more than $1 million a year, he's looking for even bigger numbers at Lincoln Center.

Schettino had started bodybuilding as a high-school junior in 1962. He visited L.A. often after he became a New York City cop, and took a liking to the legendary Gold's Gym and its owner, Joe Gold, who would launch World Gym in 1976. In 1978, Schettino opened his own gym in Middle Village, Queens. Five years later, it became one of the first World Gym franchises. The Lafayette Street gym, which he opened in 1988, moved a bit further from the old-line muscle factory. And now Joe Gold himself might have a hard time recognizing the new Lincoln Center site as a World Gym.

If Gold and Schwarzenegger and the monkey with the weights are the old World Gym, then Karen Wong is the new. Wong, a petite 23-year-old from Queens, was a Barnard student when she began working out at the downtown World. In less than two years, she went from customer to receptionist to manager; now she'll be Schettino's right-hand woman for both Manhattan World Gyms.

"People are always shocked that I'm managing World Gym," says Wong, "because they expect this big, buff-looking guy. But that's not what World Gym's about. At least not in New York City."

BUT WILL THE PUBLIC KNOW THAT World Gym is not just for muscleheads anymore? At a flat rate of $700 a year, World is far cheaper than Equinox, but just prior to opening on July 20, World had signed up only 300 members, compared with Equinox's preopening blitz of 1,000.

Still, plenty of attention is being paid. A nearby branch of the New York Sports Club dropped notes in its aerobics instructors' paychecks, according to one man who taught there, declaring that teaching at World Gym would be grounds for dismissal.

As for Jeff Martin, he's got other worries. "I think the people that are now going to Equinox to use weights will go to World Gym," he says. "Then Equinox will become my direct competition, because if people aren't going there for weights, what are they going for? Aerobics. And that's supposed to be my kingdom."

Even Danny Errico, who claims not to look over his shoulder at anybody, was sitting at his desk on a sterling summer afternoon, fingering a World Gym flier. It's a simple flier: a fact sheet on one side, a bold invitation on the other (WHAT THE UPPER WEST SIDE HAS BEEN WAITING FOR . . . ). Errico sneers at the flier—its blocky type, its unsophisticated graphics. He pulls out a new Equinox flier, which is beautifully typeset, full of photographs, as slick as Errico himself.

"When you make the comparison," he says, "there is no comparison."

Words have been spoken; sabers have been rattled. Let the gym wars begin. ■

# PAN AM GA

## THAT 'GOVERNMENT ROLE' IN THE BOMBING OF FLIGHT 103 WAS AN INSURANCE PLOY

Y CHRISTOPHER BYRON

WAS THE DUPING OF *Time* magazine on the crash of Pan Am Flight 103 part of an insurance-company disinformation scheme? That seems to be the way the evidence is shaping up in one of the most embarrassing media-business stories to come along in quite a while.

The story has already produced plenty of red faces in the news business, as officials at *Time,* NBC News, and ABC News now privately realize that their organizations were hoodwinked by a bogus yarn involving allegations of U.S.-government complicity in the downing of Pan Am 103 ("Conning the Media," by Christopher Byron, *New York,* August 31).

But behind that story lurks another, darker one involving what the U.S. Justice Department has now labeled a continuing "bad faith" litigation strategy by Pan Am's legal defense team. The alleged goal? To avoid the payment of insurance claims to relatives of the Pan Am 103 crash victims.

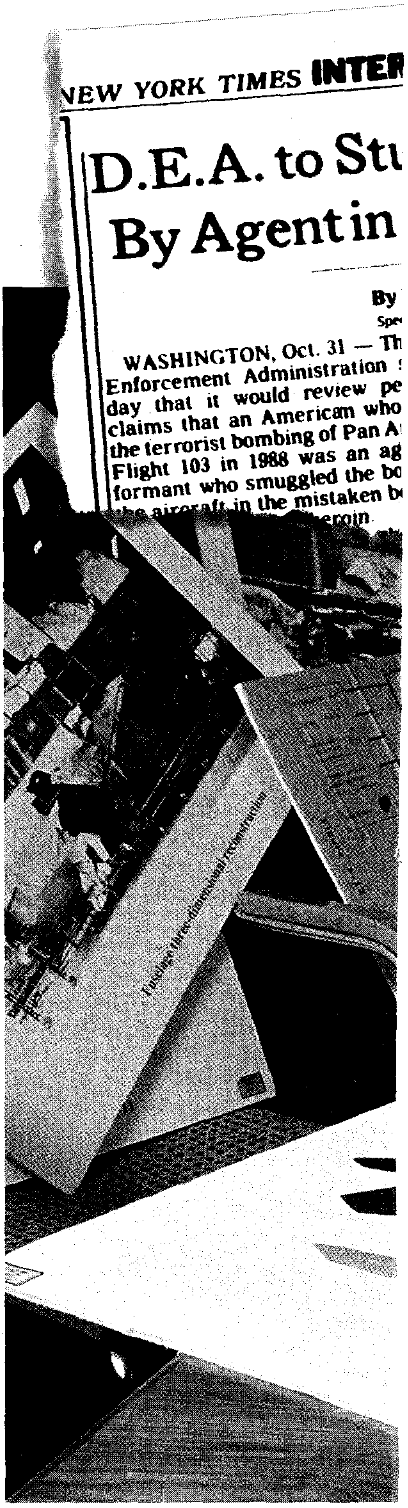
The insurance industry has had plenty of bad press in recent years. It's been slammed for investing its portfolio dollars in everything from junk bonds to see-through office buildings—then raising premium rates to offset the losses. And some insurance companies have been criticized for attempting to boost profits by writing policies, then trying to wriggle out of honoring them.

Yet the emerging facts in the Pan Am 103 case may wind up giving the industry its blackest eye ever. For here one finds indications that a powerful, if largely unknown, insurance company may have attempted to avoid paying claims on a policy by shopping what now looks to be a false story to the media. The yarn? That the terrorist bombing of Flight 103 was, indirectly at least, the work of the U.S. government.

Though its name appears in no court papers, a key behind-the-scenes purveyor of that idea turns out to be an obscure New York insurance firm—U.S. Aviation Underwriters, Inc. Obscure but also influential, for U.S. Aviation happens to be the managing agent of a consortium of fifteen of the largest insurance companies in the world. Collectively, that consortium forms the lead group in the syndicate that insured Flight 103.

Just how involved was U.S. Aviation as a string-puller in the three-and-a-half-year fight to affix blame for the crash? Plenty. One knowledgeable source says Robert Alpert, the head of U.S. Aviation's claims department at the time of the crash, personally selected and hired James Shaughnessy, the outside lawyer who wound up representing Pan Am in virtually all court proceedings connected to the bombing. The source says Shaughnessy has made no important moves or decisions in the case without first clearing them with John V. Brennan, the chairman and chief executive of U.S. Aviation, or one of his top lieutenants.

Sometimes Brennan called the shots directly. At one critical point in legal wranglings over claims payments to the relatives of the crash victims, the chief judge in the case, Thomas Platt, tried to force a settlement. When Platt convened a conference of the parties in his chambers, Brennan himself showed up in-



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## Claim of Role
## Am Bombing

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hat connected with Pan Am 103 in
Frankfurt.

Passenger Log Is Missing

A similar report in L'Express, the
French news magazine, which was con-
firmed today by Bush Administration
officials, said the passenger log of the

STAR FILE PHOTO

SEARCH FOR CLUES: Libyan terrorists were originally blamed for the 1988 bombing of Pan Am Flight 103, but a report by former Israeli intelligence agent Juval Aviv, right, suggests renegade CIA agents were responsible.

## U.S. accused of cover-up in Lockerbie plane crash

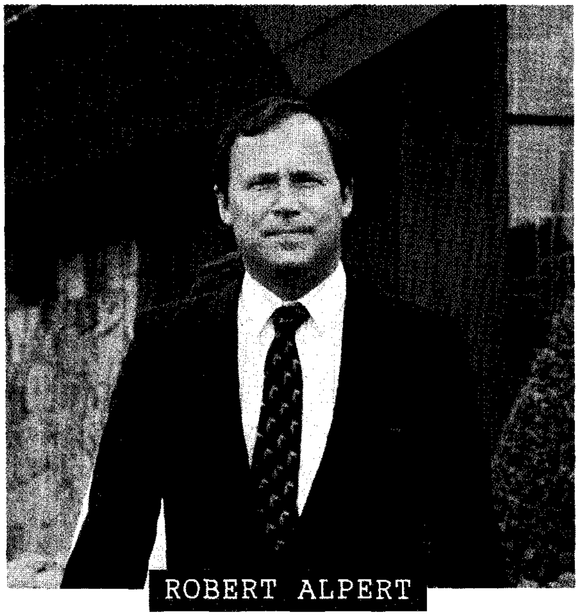
THE STORY POPPED UP IN MANY PLACES. LEE KREINDLER, THE DEAN OF AIRLINE PLAINTIFFS' LAWYERS, FILED THE SUIT AGAINST PAN AM.

PHOTOGRAPH BY RICK FALCO

Pan Am needed a defense strategy capable of overcoming its own misconduct.

stead of Shaughnessy and squared off in the negotiations against the lead lawyer for the relatives, Lee Kreindler. The meeting got nowhere.

There were other ways as well in which U.S. Aviation ran the show. The source says, for example, that in the spring of 1989, a New York private investigator named Juval Aviv approached U.S. Aviation claiming inside knowledge about the bombing. He came to see Alpert, the man most directly responsible for handling the Pan Am 103 matter on a day-to-day basis. Alpert listened to Aviv's presentation, then authorized the payment of a $10,000 retainer for Aviv to investigate the matter more thoroughly and prepare a written report.


ROBERT ALPERT

**The claims expert left the insurance company after warning that Pan Am could not avoid responsibility for its own shoddy security by trying to blame the government.**

Thereafter, Aviv returned with a 27-page document that accused the U.S. government of complicity in the attack. Aviv gave copies to Alpert and Shaughnessy, then Alpert passed his copy along to his boss, Brennan. Alpert resigned from U.S. Aviation not long afterward.

Why did Alpert quit? The ex-claims chief declined to be quoted for this story, but remarks by him published subsequent to his departure suggest that he objected to a decision by Brennan to make Aviv's report the centerpiece of a defense strategy for the airline. The basic defensive tactic: to duck responsibility for Pan Am's shoddy baggage control and gate security by asserting that U.S. government agents—who presumably were capable of penetrating even the most sophisticated defenses—had helped smuggle the bomb aboard the plane.

Thus, in July of this year, Alpert told *Business Insurance*, a trade publication, that he had left U.S. Aviation in large part "because of the way they were handling this case." Alpert was quoted as having said, "I strongly disagreed with the philosophy of the chairman [of U.S. Aviation] on defending the cases. There was simply no rationalization . . . to take the position that a U.S. carrier could not be responsible for its security." Brennan also declined to comment on the matter.

Nonetheless, the record shows that the rubble from the December 1988 bombing had barely stopped smoldering when U.S. Aviation made its fateful decision. According to the terms of the Warsaw Convention, airlines involved in crashes and other accidents during international flights are normally liable for claims of no more than $75,000 per passenger—and that was all U.S. Aviation was going to pay.

TO RECOVER MORE THAN THE WARSAW Convention maximum, claimants would have to show that Pan Am had engaged in "willful misconduct" in its security procedures, and U.S. Aviation was determined to defeat any such effort. As Shaughnessy later asserted in court papers, the only reason Pan Am 103 was the target of a terrorist's bomb was that the aircraft "had an American flag on its tail."

Yet when relatives of the victims hired Lee Kreindler, the dean of the airline plaintiffs' bar, and filed a $7-billion negligence suit against Pan Am in the spring of 1989, U.S. Aviation found itself confronted with an awkward but inescapable fact: Pan Am's security procedures had been appalling.

It wasn't long before Kreindler's investigators began digging out the truth. As published reports later revealed, personnel were untrained, screening procedures weren't followed, and "bomb-sniffing" dogs at Kennedy airport turned out to be ordinary German shepherds leased from a local kennel as a public-relations gimmick to calm jumpy passengers.

"A moron could have smuggled a bomb aboard Flight 103," sums up Susan Cohen of Port Jervis, New York, whose only child, Theodora, died in the crash.

Pan Am needed a defense capable of overcoming its own misconduct. That's when Juval Aviv turned up with his report, which seemed to offer just the defense necessary—that it wasn't Pan Am's fault but the U.S. government's that a bomb got smuggled aboard Flight 103.

Though the report offered no proof for its claims, it presented a wild and fascinating scenario—that a Syrian-backed drug ring had put the bomb on the plane and that a rogue group within the Central Intelligence Agency had known what was going on but chose to look the other way. Why? As the report explained things, the rogue CIA officials had reasons of their own for wanting to see the plane blown up.

Evidence now suggests that beginning in the autumn of 1989, the Pan Am defense team either directly or indirectly leaked versions of that story to newspapers in Britain and Canada, as well as to the news bureaus of both ABC and NBC. Then, finally, last December, the leaking engulfed *Time* magazine, which secretly began work on a provocative cover feature: "The Untold Story of Pan Am 103." The article wound up being published virtually on the eve of the trial in the negligence suit that was heard last April in Brooklyn federal court.

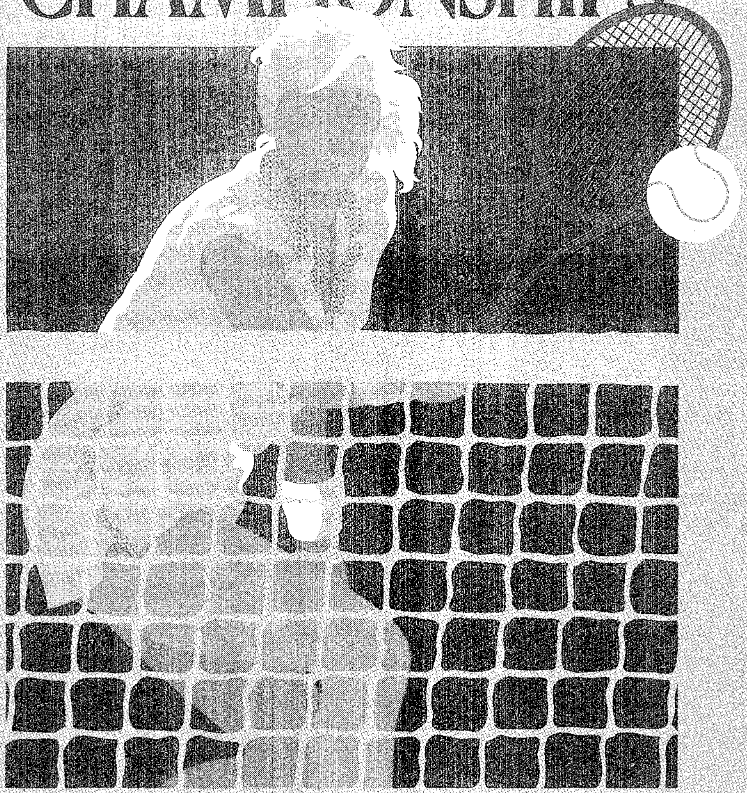
Unfortunately for U.S. Aviation, the jury found that Pan Am's own willful misconduct was to blame for what had happened to Flight 103. As a result, Pan Am's insurers are now looking at payments of perhaps as much as $750 million, rather than the $60 million or so they would have faced if their defense had prevailed.

Now the financial noose has begun to tighten. Last week, lawyers for the relatives of the victims went into court to demand that the insurers post a $750-million bond until all settlements are paid. That's a cost that will have to be borne by all of Pan Am's insurers, and with the industry already reeling from the Los Angeles riots and Hurricane Andrew, yet more unexpected costs are the last thing it needs.

Yet U.S. Aviation—the company that collaborated on the defense strategy

ACURA
PRESENTS

THE THREE MILLION DOLLAR
VIRGINIA SLIMS
CHAMPIONSHIPS



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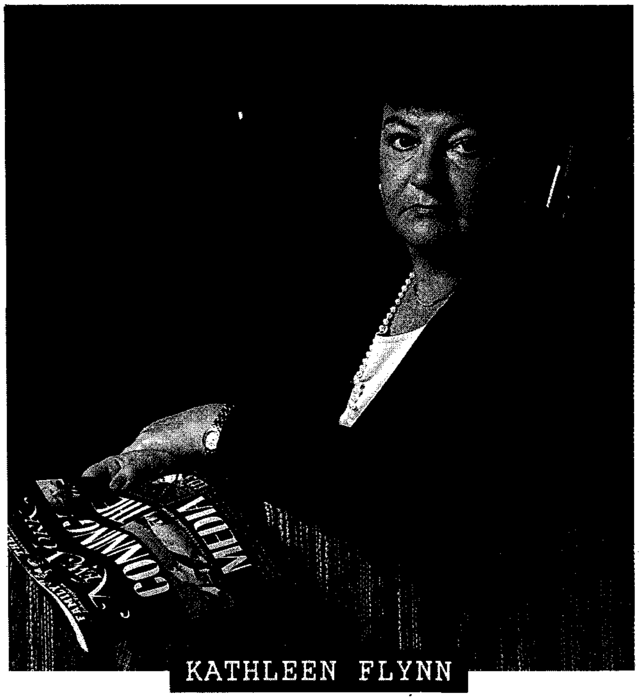
**Proof of government involvement would have substantially lowered Pan Am's liability.**

from the beginning—faces potentially the biggest problems of all. One sign of what may now lie ahead came last month, when the civil division of the U.S. Justice Department served the parties with a 51-page "sanctions motion" in the case. That motion, along with a reply from the defense, is expected to be filed in court this week.

The Justice Department motion seeks damages that could approach $1 million against "the Pan Am litigants," including Shaughnessy and his law firm. The sum is not large by the overall standards of the case, but the principle of being sanctioned for misconduct in a federal-court proceeding is severe. The charge: intentionally pursuing a "bad faith" defense in the case to avoid honoring obligations under the insurance policy. Last week, Kreindler, the lawyer for the relatives of the crash victims, joined in with a mirror-image sanctions motion of his own.



**Her eldest child, John Patrick, perished on Flight 103. She says Pan Am's behavior has been "outrageous beyond words" and is motivated by "sheer, unadorned greed."**

SHOULD THESE MOTIONS, or some other proceeding, result in letting opposing counsel—or Justice Department lawyers—get a look inside U.S. Aviation's files, the company could be in for some tough questions indeed. One document has already surfaced from those files—a memorandum that Alpert wrote to Brennan in 1990, after he had left U.S. Aviation in protest over Brennan's defense strategy.

The document indicates that Alpert had put Brennan on notice, seven months after the December 1988 crash, that U.S. Aviation's defense strategy had no hope of prevailing. The warning foreshadows a claim by Alpert in his July 1992 interview with *Business Insurance* that he'd recommended as early as February 1989 that the Pan Am case be settled "for sums higher than the Warsaw Convention limits."

Nonetheless, U.S. Aviation continued to press ahead for the next two and a half years with its strategy of blaming the government.

"I cannot begin to tell you what this has done to me and my family," says Kathleen Flynn of Montville, New Jersey, who lost the eldest of her four children, John Patrick, in the crash. "To have to sit through this entire trial, with all this stress and trauma, listening to Pan Am's lawyers defend that company's indefensible behavior and try to blame the bombing on the U.S. government instead of accepting responsibility for their own negligence, has been outrageous beyond words. They should have settled this case years ago, and the only reason they haven't is sheer, unadorned greed."

What exactly is U.S. Aviation Underwriters, Inc.? The company, founded in 1928, is the oldest and largest aircraft-insurance company in America. It has offices at two downtown Manhattan locations—one at 75 Wall Street and the other nearby at 199 Water Street. U.S. Aviation is a wholly owned subsidiary of General Re Corporation of Stamford, Connecticut, one of the world's largest reinsurance companies.

No official at U.S. Aviation or General Re would agree to be interviewed for this story. But from publicly available documents and interviews with various sources in the case, it has been possible to piece together a picture of what U.S. Aviation does, as well as speculate as to why it has tenaciously clung to a doubtful defense.

According to officials at the New York State Insurance Department, U.S. Aviation operates as the managing agent for a pool of fifteen separate companies. This pool, which goes by the sound-alike name of U.S. Aircraft Insurance Group, includes such well-known companies as Aetna, Hartford Fire, and Travelers. According to one knowledgeable source, U.S. Aviation earns its money by collecting commissions on the policies it issues on behalf of the group, as well as from the profits the group earns on its business each year.

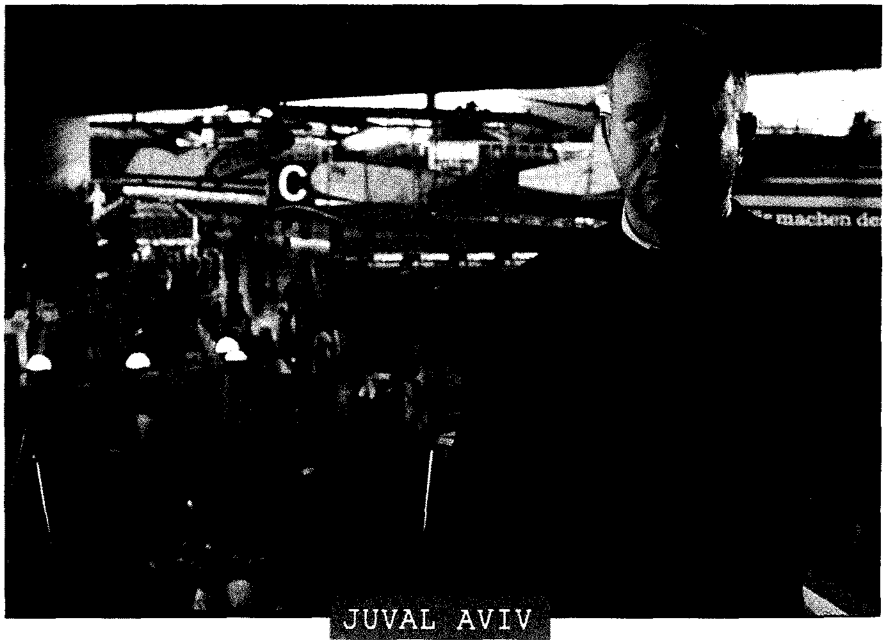
This group collectively had 30 percent of the liability coverage on Pan Am Flight 103, with the rest of the plane's coverage divided among a number of other groups and individual companies. As the managing agent of the lead group, U.S. Aviation had the ultimate say-so for the entire syndicate as to whether to pay up on the policy or to fight any claims in court.

U.S. Aviation's decision to fight instead of pay appears to have been dictated mainly by one thing: money. As confirmed by experts at the Financial Accounting Standards Board, the leading rule-making body of the accounting profession, insurance-company accounting, in at least one respect, is not unlike that of the banking industry. When a loan on a bank's books looks as if it might go bad, accounting rules require the bank to set aside some money as a "loan loss reserve." The money normally comes out of the bank's earnings and has the effect of lowering the bank's reported profitability.

It's the same thing with insurance companies. When a company incurs what looks like a potential loss on a policy, insurance-accounting rules require the firm to set aside some money in a loss reserve. How much to set aside is left to the insurance company itself, which is supposed to make a decision based on a prudent assessment of what the eventual loss is likely to be. But here's one factor that no insurance executive can easily ignore: The higher the loss reserve, the lower the firm's profitability for the year ahead.

According to reports published in *Business Insurance* shortly after the crash, many aviation-insurance experts felt the appropriate loss reserve for Pan Am 103

Photograph by Rick Falco/Sipa.


JUVAL AVIV

**He prepared a 27-page "report" for the insurance company on a CIA connection to the bombing. The report contained no proof.**

should be at least $250 million to $300-million. But U.S. Aviation—relying on the belief that its defense strategy of "government complicity" would defeat any claim of willful misconduct and thus that the limits of the Warsaw Convention would apply—set up a loss reserve amounting to its share of only $60 million for its own group. One London underwriter was quoted in *Business Insurance* as labeling the $60-million figure "a farce."

Farce or not, the lower figure naturally meant that U.S. Aviation's fifteen-member group was able to report higher earnings, beginning in 1989, than now seem to have been warranted. And greater earnings for the group would seem to have meant higher profits for U.S. Aviation itself.

Yet the Justice Department's sanctions motion argues that the Pan Am defense team knew—or should have known—that there was no truth to the claim of government complicity upon which the defense itself was based.

The motion asserts that the defense team should have known this because it concocted its defense out of the doubtful claims not just of Juval Aviv but of a fugitive con man—and onetime journalist and Drug Enforcement Administration informant—named Lester Coleman. The motion asks the court to order the defense team to reimburse the government for more than 18,000 man-hours that the Justice Department and other federal agencies expended to prove what should have been obvious from the start—that the allegations of Aviv and Coleman were bogus.

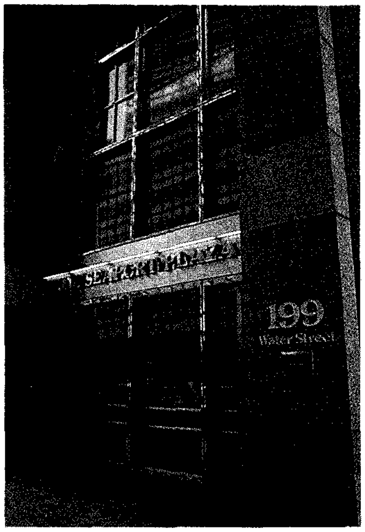
For his part, Aviv worked as an investigator for the defense team from June 1989 to June 1990. Some accounts have described him as a member of Mossad, the Israeli intelligence service, but other accounts dismiss him as a self-promoter with an invented past.

The other main developer of the yarn, Lester Coleman, received at least some financial help from Pan Am beginning in the summer of 1990. Coleman has since fled the U.S. to avoid prosecution on passport-fraud charges and is currently wanted on a federal fugitive warrant.

The government's sanctions motion asserts that the defense team used these individuals as part of a "calculated and callous litigation strategy intended to avoid liability" under the insurance contract with Pan Am. To that end, the defense team is accused of having "generated inflammatory but false allegations in the media" regarding U.S.-government culpability in the bombing while knowing that it possessed "absolutely no evidence to support the allegations."

As proof of the company's bad faith, the motion zeroes in on Aviv's 27-page "report" to U.S. Aviation in the summer of 1989. The document asserted that a rogue group within the CIA had been using a mysterious "Operation COREA" to smuggle drugs into the U.S. through Frankfurt airport as part of a "sting" operation.

According to the report, the existence of Operation COREA had been discovered by another group within the CIA, and several Beirut-based members of that group had booked flights to the U.S. aboard Pan Am 103 to expose the rogue operation to CIA headquarters. The rogue group allegedly found out about the intended exposure and permitted a bomb to be sneaked aboard the aircraft to wipe out the whistle-blowers.



**U.S. AVIATION OFFICE IN MANHATTAN.**

Yet according to the sanctions motion, the real tipoff as to what the report was all about could be found in a section toward the end of the document. The section contained a series of "recommendations" to U.S. Aviation regarding how to get maximum mileage out of the charges. Specifically, the report recommended that three of the U.S. government's major intelligence services—CIA, FBI, and NSA—as well as the president's National Security Council and the State Department be deluged with discovery subpoenas seeking information on Operation COREA and a host of other matters.

According to the report, the broadside of subpoenas could be counted on to provoke a "cover your ass" mentality in the various agencies, which would respond by seeking to quash the subpoenas on national-security grounds. Once that happened, said the report, the apparent existence of such evidence could then be inferred and thereby used to help "support Pan Am's status as victim."

LESS THAN TWO WEEKS AFTER AVIV submitted his report, the defense team put its strategy in gear and began bombarding the government with discovery subpoenas. And just as predicted, the government reacted by moving to quash the subpoenas on national-security grounds. What looked like a government cover-up was under way.

After that, the "leaks" began. There is no evidence that Shaughnessy leaked any documents. But there is good reason to believe that Aviv did. Aviv has stated under oath that he personally gave every copy he made of his report to the Pan Am lawyers. Yet within weeks of when that allegedly happened, a copy of the document was leaked—via a disgruntled ex–CIA officer named Victor Marchetti—to an Ohio congressman, James Traficant. Sensing headlines in its contents, Traficant immediately called a press conference on November 3, 1989, and began

Photographs: top, Roy Rowan/*Time*; bottom, Rick Falco/Sipa.

**The defense team appears to have widely leaked the story of U.S. complicity.**

raging that the CIA was implicated in the bombing.

Thereafter, a copy of Aviv's report found its way into the hands of a reporter from the Toronto *Star,* and not long after that to journalists in London. One of them, the late John Merritt, chief reporter for the *Observer,* later testified before a federal magistrate looking into Aviv's activities that Aviv himself had leaked him the report. During that hearing, Aviv claimed he hadn't leaked anything. But after listening to the witnesses, the magistrate found that Aviv had been untrustworthy in his testimony and had clearly leaked the document.

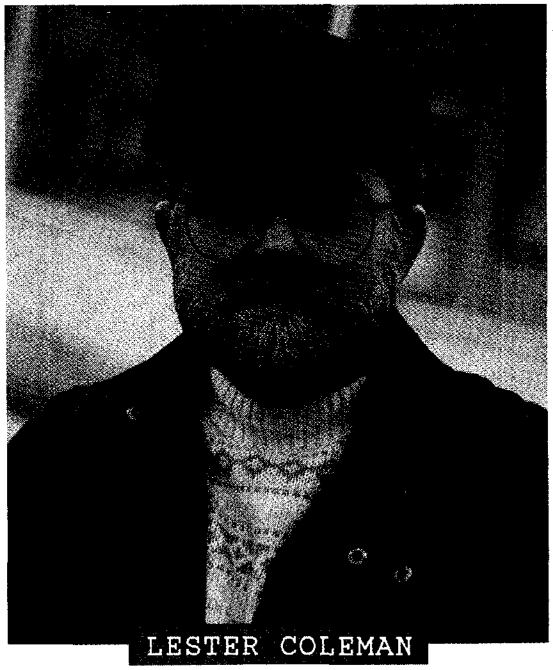
According to Merritt, the leak took place at a clandestine meeting between himself and Aviv at a New York hotel in November 1989. Merritt's notes from that meeting—subsequently submitted into evidence in the case—quote Aviv as claiming that Thomas Plaskett, then-chairman of Pan Am, had already leaked a copy of the two-month-old report to an ABC field producer in London, Linda Mack. Plaskett says he did no such thing, and that the assertion is "totally untrue."

The following October, ABC News reported the basic elements of the report as being true. The broadcast, which helped stimulate congressional hearings into charges of government complicity in the bombing, was further encouraged by lengthy background briefings for the network's London bureau by the defense team's other main source of information—con man Lester Coleman.

Did the defense team's lawyers know what Coleman was actually up to regarding those briefings? If they didn't, then perhaps they weren't looking very hard. In a letter to U.S. District Court judge Thomas Platt, Shaughnessy denied having had "anything to do" with the ABC News broadcast, which ran on October 31, 1990. But he also acknowledged having met with Coleman in London a day or two before the ABC story was broadcast—this after having paid for Coleman's expenses to bring him to London in the first place.

Six months after the ABC News story was broadcast, Shaughnessy submitted a court affidavit on behalf of Pan Am. In it, he cited the ABC broadcast as independent evidence in support of the airline's claims. One thing the affidavit did not spell out was the defense team's apparent role in having planted the story in the first place.

Eight months later, in December 1991, the defense team's lawyers began telling the Pan Am story to *Time* magazine—as well as helping others do the same. According to Lester Coleman, the lawyers arranged for Aviv to get in contact with him in his fugitive hideout in Sweden. After that, Aviv arrived from America with a *Time* writer in tow.



LESTER COLEMAN

**The journalistic trickster, who duped *Time* and other media and has fled the country for Sweden, received financial help from Pan Am beginning in the summer of 1990.**

DID THE LAWYERS REALLY BELIEVE the story they were pushing was true? Perhaps. But they had received at least one vociferous warning that it was a shaky tale. In December 1990, U.S. Aviation's onetime claims chief, Alpert—then gone from the company for just over a year—sent the firm's chairman, Brennan, an unsolicited memo regarding Pan Am 103. The memo, which made reference to what appears to have been a similar warning that Alpert had given Brennan in July 1989, read in part:

"No reasonable interpretation of the facts surrounding the happening of this accident, as known at the present time, could realistically conclude that Pan American will successfully defend allegations of willful misconduct. For instance, [to] continue to employ an expert who has already been deemed to be untrustworthy by a federal magistrate makes no sense and only makes matters worse. An inference could be drawn that he continues to be employed because he is the only individual who offers a theory to support your refusal to pay the families involved."

Shortly after writing the memo, Alpert made a formal presentation on the matter to General Re's chairman, Ronald E. Ferguson, as well as to the company's general counsel, Edmond Rondepierre. Ferguson declined to return telephone calls regarding the matter, and Rondepierre refused to discuss any aspect of the meeting.

There was at least one other warning. In a December 1990 colloquy before the bench, Judge Platt warned Shaughnessy that he was risking sanctions if he continued to go forward with his effort to blame the government in the absence of real proof. Shaughnessy answered that he was aware of that fact but that he had recently come into possession of new information to justify his defense strategy.

What was this new information? Shaughnessy didn't spell it out, but he was clearly alluding to Lester Coleman. The onetime DEA informant had been arrested for passport fraud the previous May, and it had taken him almost no time at all to ferret out the Pan Am defense team and beguile it with his own claimed knowledge of the bombing—claims that closely paralleled the assertions in the Aviv report.

Coleman and Aviv have denied ever having met each other before December 1991. But there is at least some reason to believe they were in contact and swapping information almost from the moment Coleman first approached the defense-team lawyers. A letter from Coleman to Aviv prior to Coleman's trip to London discusses arrangements to set up an offshore "office" in Gibraltar so that the two men could service clients jointly "on both sides of the Atlantic."

Whatever he may have felt privately about the claims of Aviv and Coleman, Shaughnessy was certainly confronted publicly with powerful evidence that they were lying. For one thing, the government acknowledged that a number of classified documents on Pan Am 103 had been lo-

Photograph by Roy Rowan/*Time.*

cated in various searches of files. But officials of each intelligence agency that had earlier been subpoenaed as a result of the Aviv report had by now signed sworn declarations asserting that they'd read the documents in question carefully and that nothing in them even remotely supported Pan Am's claims.

If Aviv and Coleman were correct, a very large cover-up conspiracy was spreading through the federal government, with half a dozen career civil servants having perjured themselves already. Yet in a notoriously leaky government, absolutely no one was coming forward to corroborate the claims. The only reasonable conclusion? There was nothing to leak; the Pan Am defense team had simply been imagining a conspiracy where none existed.

"We all looked very carefully at the Aviv and Coleman claims," says Frank Moss, a State Department official who signed one of the declarations. "There was simply nothing at all to them. They were bunk."

Nonetheless, the defense team pressed ahead, pursuing one discovery motion and deposition after another, until finally the date of the trial was at hand—at which point what seemed to be the defense's last desperate shot, the *Time* cover story, appeared.

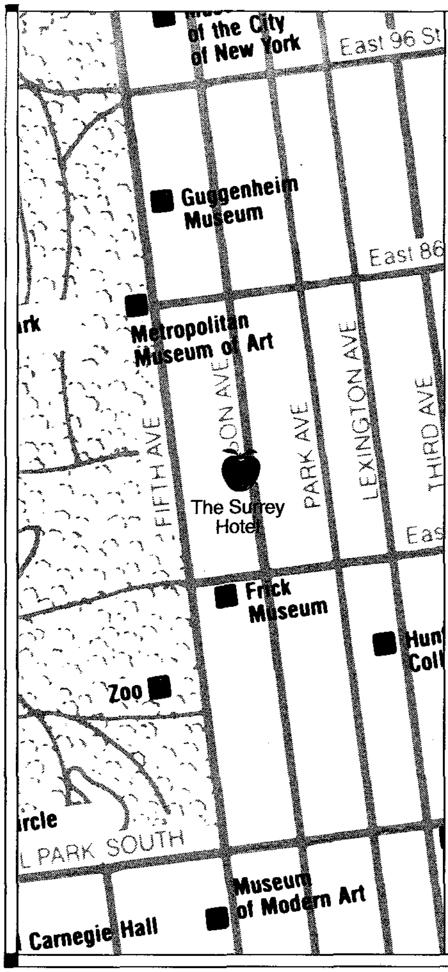
ON APRIL 23, 1992, AN IRATE Judge Platt called a hearing in his courtroom to find out what was going on. "This is an utter disgrace, an utter disgrace," railed Lee Kreindler for the plaintiffs. "And it comes from them," he snapped, indicating the defendants, "and it has come from them from the beginning."

The judge seemed to agree, remarking at one point in connection with Aviv, "[I] thought he had been dismissed from the case, but he is back."

As for the evidence to justify all that had transpired, Shaughnessy could offer nothing, admitting that without the right to examine various intelligence-agency files in the case, he actually had no admissible evidence at all to justify going forward with his effort to blame the bombing on the government.

Four months later, the Justice Department was back in court with its sanctions motion, charging that Shaughnessy's statement amounted to an admission that the defense team's entire conduct of the case had been in bad faith from the start.

A hearing on the matter is now set before Judge Platt in Brooklyn federal court for later this month. As the evidence emerges, it will be interesting to see just how much light it sheds on the behind-the-scenes involvement of the insurance company that seems to have had a more than passing involvement in the affair—U.S. Aviation Underwriters, Inc. ■



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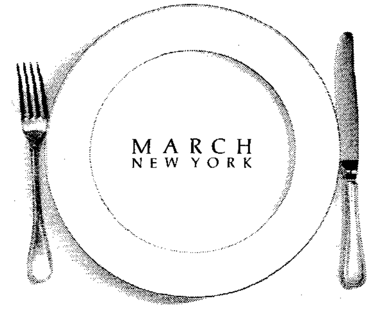

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*By Corky Pollan*

## Itty Bitty Kiddie One

The last time we met up with Butch Seewagen and his sister, Barbara Steger, it was 1987, and they had just started their Children's Athletic Training School (CATS). Like the rest of us, Seewagen and Steger have grown older, but the youngsters they instruct have gotten younger. Now the siblings, who are experts in child development, have created a parent-child program for toddlers and preschoolers ages one through three and a half. Low-key, relaxed, yet focused, the program helps little ones develop agility, balance, motor skills, and hand-eye and eye-foot coordination. There's free play, warm-up, an obstacle course, relay races, rudimentary instruction in basketball, baseball, soccer, and tennis, and—best of all—lots of fun ($325 for sixteen 45-minute sessions).

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When Sylvia Weinstock bakes a cake, there's always excitement: The breathtaking white tower covered with violet petals she created for Whitney Houston's wedding was the height of the confectioner's art. And though Weinstock's cakes can often be found at parties where money is no object, she's adding a line of more modestly priced, less lavishly adorned cakes. (Well, they're fancy enough for us!) Look at this twelve-inch chocolate cake with mocha filling and buttercream icing, decorated with tiger lilies, bittersweet, and shafts of wheat, then gasp when you learn it costs only $150. There are others: a fudge cake covered with snowflakes, a white cake tumbling with white roses, and more. Give five days' notice.—**Barbara Costikyan**

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Photographs: left, Charlie Samuels; top, Monica Stevenson; bottom, Les Jörgensen.

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## Movies/David Denby

# IMITATION OF LIFE

"... Woody Allen's *Husbands and Wives* is a good movie, yet a decade may have to pass before anyone can see it for itself ..."

**BREAKING UP IS HARD TO DO:** *Farrow and Davis talk it out.*

SALLY, ONE OF THE UNHAPPY WIVES IN **Husbands and Wives,** is perhaps Woody Allen's greatest creation. A clipped, hypertense New York woman, negative about everything, she's so hard-bitten that she chews on herself. As played by Judy Davis, who turns out to have faultless comic timing, Sally has a self-bruising intellectual speed; she jumps ahead and ahead, missing the moment that's right in front of her. In *Husbands and Wives,* Woody Allen has returned to the kind of upper-middle-class New York egotists whose romantic trials he chronicled in *Manhattan*—the people who want so much out of life that they wind up acing themselves out of happiness. The film has weaknesses, and its principal formal device is baffling, but after *Alice* and *Shadows and Fog,* two dim bulbs in the glistening Allen night sky, *Husbands and Wives* is a happy event.

Sort of. It's a good movie, yet a decade or so may have to pass before anyone can see it for itself. *Husbands and Wives* is mainly a study of long-married couples who can no longer talk or make love—couples without rhythm. But before describing the movie, we must deal with The Subject. Did Woody Allen create his own disasters as a kind of neurotic's delight—immolating himself as a longed-for and utterly satisfying revenge against himself? That interpretation makes as much sense as any other. At the moment, we are swathed in Woody Allen's dirty laundry—a horrifying metaphor, but inescapable. We know more about Woody Allen's private life than an audience has a right to know and more than some of us want to know. (As far as I can recall, CNN never did corner Proust's housekeeper, and *Time* unaccountably failed to interview Dostoevski's children on the subject of Daddy's games in the attic.) I don't mean to absolve Allen of his follies or of the damage he may have done to others, just to separate the man who sins from the artist who creates.

Not that it's easy. When I saw *Husbands and Wives,* the audience, caught between loyalty and distaste, was clearly uncomfortable. So was I. Parts of the movie are excruciating—the scenes between Woody Allen and Mia Farrow, for instance, lack the minimal degree of illusion necessary for fiction. Allen plays a restless novelist and creative-writing teacher, Gabe Roth, who has lost interest in his wife, Judy (Farrow); she needs support for her own work and wants another baby, and he won't come across. At home, in their book-lined apartment, this profoundly depressing pair sap each other's vitality; they barely have the energy to fight. Woody Allen's intonations rise plaintively but without anger, as if he were caught in a stationery store that had run out of his favorite pencil, and Farrow looks beaten, her head down, her shoulders turned in. She can't be blamed for lines that have acquired unfortunate layers of irony ("Do you ever hide things from me?"), but her toneless, spiritless performance is a disaster nonetheless, and I averted my face from it more than once. I felt as if I were snooping.

Even if there had been no public scandal, I would have hated these drooping scenes. But the scandal forces one to wonder whether Farrow was attempting to portray a depressed woman or was genuinely depressed—not a question one should ever have to ask. And one shouldn't have to compare the friendship that develops between Gabe and his most talented female writing student (Juliette Lewis) to the events of Woody Allen's life. But it's impossible not to.

In the movie, the teacher likes the student's "turbulent" short stories, the student enjoys his approval, and after a while literary chat turns into flirtation. Yet everything that happens between them is delicate and tender, with the most charming hesitations on both sides. The student, Rain, a rich, beautiful, Upper East Side girl, appears more self-possessed than anyone else, and though she is very young (twenty when the movie begins), she has had at least three middle-aged lovers in the past and has a current boyfriend her own age. (Woody looks at Juliette Lewis in wonder as she recites these events.) In other words, the professor is hardly in danger of robbing the cradle; she is a grown-up woman, tough enough (in a good scene) to criticize Gabe's new novel, an act of bravado that only increases her appeal for him. The soft-featured Lewis (who played the threatened daughter in *Cape Fear*) certainly has a way about her. When she smiles and turns her head, grabbing her throat self-consciously, her eyes catch the light and flash darkly. The husky voice might be the seductive instrument of a high-class baby Susan Hayward.

No squalor, no obsession, no lust or shame; no pathetic abasement or middle-aged groveling before tender knee socks.

*(Continued on page 69)*

Photograph by Brian Hamill/Photoreporters.

(Continued from page 60)

Just a rueful idealization of love between an older man and a beautiful young woman. In a way, the joke is on us: Audiences may not want to eavesdrop on Woody and Mia in their final hour, but when it comes to Woody and a young woman, they do, I believe, want an Oprah-ized confession. Instead, Woody Allen has indulged a honeyed fantasy of mutual respect and restraint. Some will doubtless accuse him of "lying," but lying, of course, is what artists always do—they dramatize their fancies, not their lives, or at least not directly. What matters in an artist's work is not literal truth but imaginative truth. Is this movie "true"? I would say that Woody Allen's portrait of the flirtation is softly pleasing, often charming, and not dishonest. Yet many will find it bland, in part because the distinction between art and life, never very firm in the media age, has completely vanished recently. Oprah has won, and we've all lost.

Unfortunately, Woody Allen has colluded in this process. The form of *Husbands and Wives* encourages the impression that we are hearing some sort of confession. Jack (Sydney Pollack) and Sally, the best friends of Gabe and Judy, show up one night and announce that they are breaking up. This forces dreary Gabe and Judy to think about splitting up, too. The men and women part and take on new romantic interests, though one couple, daunted by single life, unhappily comes back together. Bergman's *Scenes From a Marriage* appears to have cast its strenuous but somber influence on the movie, and so, I would guess, have several of John Cassavetes's rough-and-ready psychodramas.

Allen, working with his usual cinematographer, Carlo di Palma, shoots the film as if it were a cinéma-vérité documentary from the sixties, with a lurching handheld camera that importunately follows people from room to room, jerking this way and that as the characters move around. At other times, the camera stands stock still, and one of the characters talks straight into the lens, testifying and analyzing. In his comic early films, Woody Allen used to do this talking-into-the-camera earnestness as a joke; now he does it seriously. The film teasingly offers the apparatus of "truth."

Who are the characters talking to? What are we watching here? An off-camera voice can be heard faintly asking personal questions, and this interviewer, whom we never see, occasionally narrates the movie. Is he supposed to be a documentary filmmaker, or a kind of recording-angel-shrink-in-the-sky figure, an amalgam of Erich Fromm and Barbara Walters? Beats me. The conceit at the heart of the movie remains indecipherable, and after a while I just ignored it. *Husbands and Wives* works well in spite of it. Some of Woody Allen's satirical perceptions of New York types are sharper than ever.

Director Sydney Pollack, taking on in middle age a whole new career as an actor (he had a great bit in the awful *Death Becomes Her*), gives an effortless performance as a moderately intelligent, moderately selfish fellow capable of immense male foolishness. His Jack leaves the exhausting Sally and with tremendous relish takes up with a bimbo (Lysette Anthony), an aerobics instructor seriously interested in astrology. Pollack reminds me of the large, capable men my mother used to work with in the garment business 35 years ago—tough men but also childlike, with an unending need to explain and justify themselves. Pollack immerses himself in Jack's egotism; he doesn't give him any "extra" awareness, and it's impossible to catch him acting. Jack's blind self-absorption eventually explodes in a scene of emotional violence unprecedented in Woody Allen's films.

Lost and unhappy as she is, Judy Davis's Sally is the soul of *Husbands and Wives*. Sally represents the illness of self-consciousness. Nothing pleases her, but her rage comes out in spurts, apologetically. She cannot break free. Jerking her head, puffing on a cigarette, swearing wildly but without talent for swearing, Judy Davis is like an anxious knife, cutting this way and that. (Davis would make a fantastic Marilyn Quayle.) Sally goes home with a possible new lover (Liam Neeson), and when he asks her if she liked what they heard at a concert, Mahler's Symphony No. 9, she says that the last movement could have been "cut a little bit." With that remark, Sally attains greatness. She wants to trim perhaps the most emotionally overwhelming music composed after Beethoven. Time beats too quickly for Sally; she can't slow down and hear the music, and in a hilarious scene, she cheats herself out of orgasm.

A half-good movie, then, brilliant in sections. Whatever his own follies, as a film director Allen remains devastating on the vanities of others. But his attitude toward marriage is conventional and tiresomely worldly-wise: Marriage begins in passion and ends in boredom, and the best you can hope for in a long marriage is a mutual acceptance of disappointment. If a man wants romantic renewal, he needs to flirt with a young woman.

That is Woody's folly, and I'm less offended by it than I am by his view of marriage, which may now be a lot less boring than he thinks. In the past twenty years or so, the women's movement has brought new tensions and possibly new erotic interest into marriage. (You heard it here first.) Only squares think that marriage is square. But that story—the story of a long-running successful marriage, with its peculiar emotional collapses and revivals—is not one that our most ruefully romantic filmmaker is likely to tell. ■

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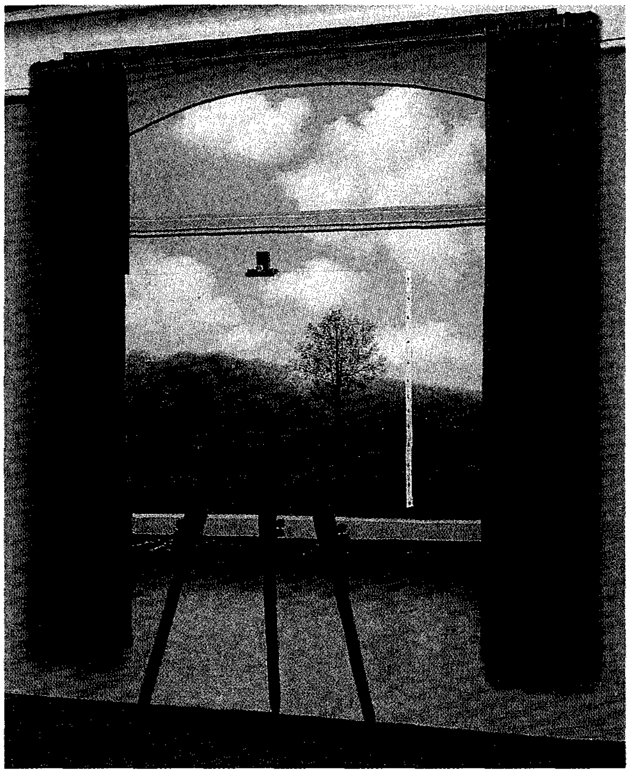
Art/Kay Larson

# SOMEWHERE MAN

"...As the century ends amid a cult of skepticism, irony, and visual doubt, Magritte (like Duchamp) has found his time and place..."

IN THE WILD ANARCHIST PARTY THAT WAS Surrealism, **René Magritte** was the dormouse hiding in the teapot. Painting in Belgium among a reclusive set of friends, Magritte would quietly pop out of the pot to attend one of André Breton's Mad Hatter doctrinal meetings in Paris, then slip back under the lid. In Maurice Nadeau's *The History of Surrealism,* the classic eyewitness account of the movement's overheated internal politics, Magritte's name is barely more than a footnote.

But as the century ends amid a cult of skepticism, irony, and visual doubt, Magritte (like Duchamp) has found his time and place. The exhibition at the Metropolitan—extracted in large part from the Menil Collection in Houston and from rarely seen private collections and selected by British historians Sarah Whitfield and David Sylvester (who are preparing the catalogue raisonné)—is sure to get a receptive audience. Less sure is Whitfield's elaborate claim, in the exhibition catalogue, for the extent of Magritte's influence on art. Perhaps her oversize umbrella does extend to theorists like Michel Foucault and Jacques Derrida, maybe even to Pop and neo-Pop artists like Jim Dine and Mike Bidlo, but to the minimalist boxes of Robert Morris and Donald Judd? Hardly. It's wiser to say that Magritte's doubt is not patented, that plenty of artists and writers invented it also.



**THE ART OF ILLUSION:** *Magritte's* The Human Condition.

Whitfield is on surer ground in noting Magritte's uncanny presence in advertising and popular culture: in books, records, television, wallpaper, cosmetics, even the CBS-TV logo, a stylized eye that is a steal from the cloud-filled pupil in Magritte's *Le Faux Miroir.* Though Duchamp still speaks mainly to artists, the faceless, bowler-hatted bourgeois who floats through Magritte's pictures is the Everyman sought by pitchmen everywhere. This is a people's art, done in the dry surreal realism that is the urbane equivalent of Andrew Wyeth.

The android clerk was an alter ego. Magritte, born in 1898, belongs to the interim between world wars, to the generation of Kafka and Samuel Beckett, a time when Nowhere Man, living in his Nowhere Land (as John Lennon later wrote), looked outside his comfortable roles and saw chaos. Magritte led a quietly split life. In 1922, he married a woman he had met when he was fourteen; they lived together faithfully until he died, in 1967. He labored at commercial art, graphic design, and a job creating wallpaper for Peters-Lacroix. He also pursued Dada and Futurism, emulated Max Ernst and Giorgio de Chirico, helped form a Belgian Surrealists' group and began writing manifestos and texts. For most of his life, he painted in a corner of his living room, dressed (according to self-portraits) in a suit coat.

Magritte was an illustrator, in the sense that he imagined themes (or asked friends to supply them) and put them directly into painted form. There is something leaden about this transaction, made more so by the anonymity of his style. (That's one reason he looks so good on record jackets.) His visual puns can be little more than absurdist parlor games. In *The Portrait,* a round slice of ham on a plate sprouts a single eye. Is it Zoroastrian pork belly? The murdered pig staring back? The porker from hell? In *The Rape,* a woman's face is grotesquely concocted out of breasts, a bellybutton, and pubic hair. What does it mean? That sex is her only identity? That she's been made mute for men? Or is it just a Surrealist schlock tactic?

You can often "read" a Magritte like a thesaurus. A room in *On the Threshhold of Liberty* is paneled in his favorite motifs: wood grain, silvery bells, windows, a patch of sky, a woman's torso. Aimed at them is a black cannon, threatening to blow this familiar nonsense world to smithereens, to reveal ... what? You're supposed to thrill at the thought of what's behind the façade. Surrealism at its most simpleminded got rid of rationalism in order to revel in *Pet Sematary*-style adolescent night terrors. In Magritte, schmaltz is countered mainly by that desiccated-robot touch, which turns out to have its uses, since it hints at the average man's great naysaying to life. Everyman whispers his parched dreams to the overseeing ghosts of Freud and Einstein, who have disturbed his sleep forever.

To give him full due, though, Magritte's illustrated themes are basically (if not profoundly) philosophical. They are the same conundrums that bedevil the postatomic age: the slippage between mind and its objects, between language and meaning, between ordinary reality and the unknowable. In earlier centuries, nature was the alien force, patrolled by wild beasts (natural and unnatural). When technology triumphed, the "alien" didn't disappear. Instead, it has proved to be part of the mind's permanent scenery. Thus the sense that you've been living inside a Magritte, sleeping in its scenography: The clerk stands at his desk counting his columns of numbers while the winds of quantum emptiness howl past his ears. These days he's punching into a Quotron, but what's the difference?

Sigmar Polke has been here too. Magritte does not have to take credit for ev-

Photograph courtesy of the Metropolitan Museum of Art.

ery square foot of twentieth-century malaise in order to claim his small but important corner of the living room. He was one of many artists who recognized art's part in games of truth and deception. His archetypal statement is his painting of a pipe, inscribed THIS IS NOT A PIPE (right, it's a painting). *The Human Condition* offers his well-worn variation on themes of illusion; it asks about the way the mind frames what it sees. How is the representation like the real thing? The question, as with the pipe, is a double pun: The painting itself queries itself, much the way we humans ask what we are. The answer we get back is a product of who asks it. We can't know what *it* "really" is.

That's a generic and very clever proposition. Because of the unusual number of little-known pictures here, it's possible to compare it to another glimpse around the edges of the unknowable. In *The Fair Captive* of 1931, which hails from Sydney, Australia, a vacant field of grass and sky holds an easel. On the easel is a painting of a picturesque village. A road leads through the village, out the painting within a painting, toward the horizon. We are willing to believe that the picture of the village coincides with the village itself, like the doubled landscape in *The Human Condition*. But the easel has reduced the world's vastness to a coy formula. The art of the picturesque, Magritte explicitly declares, is a false frame imposed over the limitless universe. He is making his point, of course, inside a painting.

Early in his career, while he was still flush with Surrealist ideas, Magritte had hold of the demon unknown. You can sense in those first relatively crude works that he actually experienced the slide toward nothingness and emptiness. Paintings in this section can prove impossible to translate, the true Surrealist ideal: Trees grow in space in *The Cultivation of Ideas,* and clouds walk on earth in *The Muscles of the Sky*. The void whistles behind the stage set. But Magritte, who lived in Belgium through the German occupation, perhaps got a bigger dose of emptiness than he could handle. In the last several years of the war, he made an excruciating and inexplicable effort to paint like a cheery Renoir. When he returned to his own style, it had acquired polish and pictorial drama but also slickness. Some of his best-known creations emerged postwar, including the Menil Collection's *The Dominion of Light,* in which a blue sky hovers over the night gloom of an urban street. Yet the apparent message of *The Dominion of Light*—the reign of the ineffable day over mankind's darkness—would seem to be a retreat from his first insights. Magritte had begun to look like an especially gifted pupil of Milton Glaser's—or is it the other way around? (Fifth Avenue at 83rd Street; through November 22.) ■

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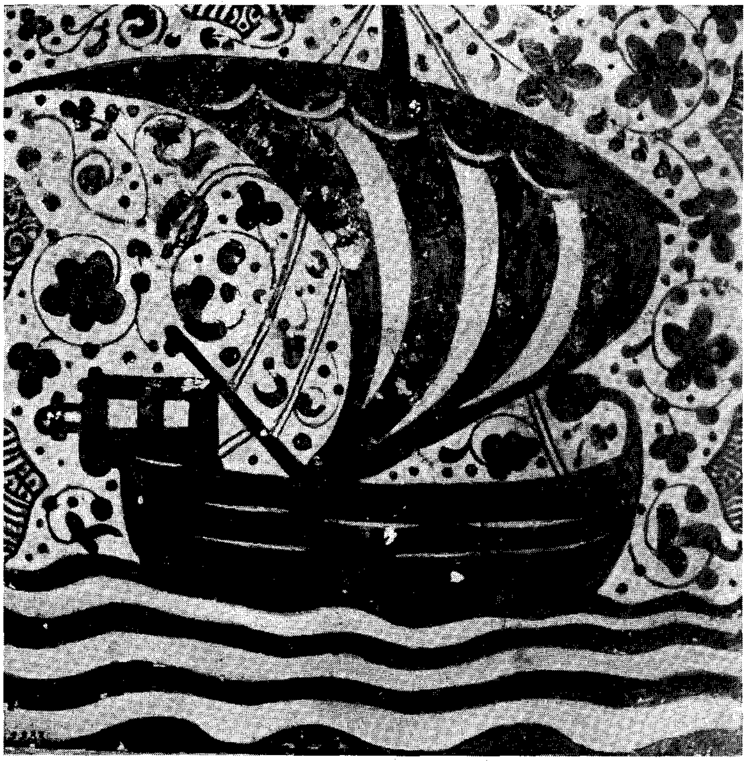

Glazed Tile with Sailing Boat, fifteenth-century.

Christopher Columbus and the Spanish Exploration of the Indies

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## Television/John Leonard

# THE ODD SQUAD

### ". . .Susan Dey, wonderfully neurotic, is a revelation in *Love and War;* Aaron Spelling hasn't lost his taste for ladies' lingerie. . ."

EXCEPT FOR KILLER MOTHERS, THE ODD coupling is my least favorite television cliché. Having said that, I laughed more than I wanted to or is dignified at **Love and War** (Mondays, starting September 21; 9:30 to 10 P.M.; CBS), the pick of an abrasive litter.

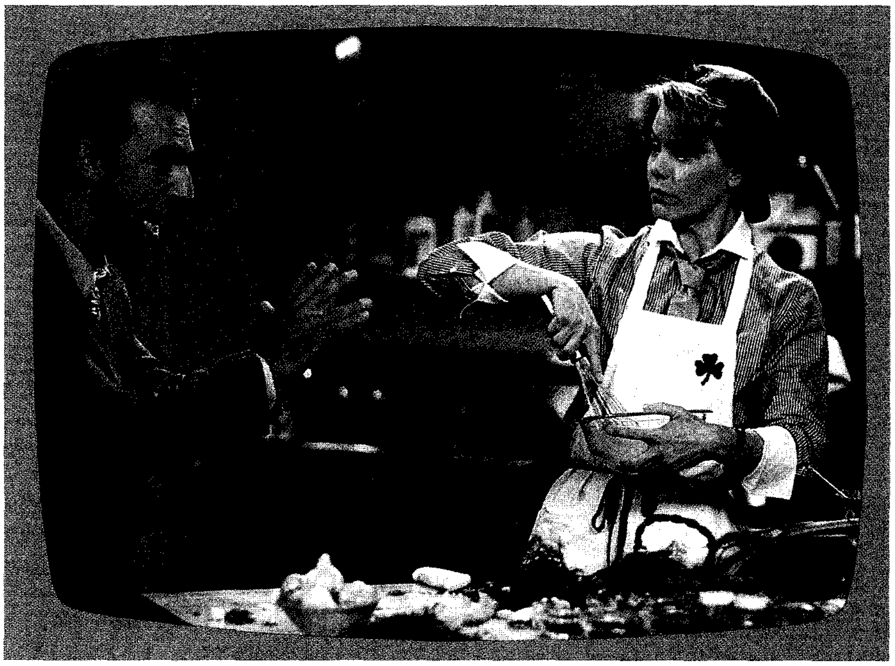
Susan Dey is an Upper East Side divorcée who was forced to sell her minimalist bistro—extra-virgin olive oil, medallions of warm goat cheese on dead cilantro leaves—as part of her divorce from Michael Nouri, the sort of actor who'd play Oedipus as Peter Pan. And so, of course, out of all the gin joints in the downtown world, a blonde and also tipsy Susan wanders into the Blue Shamrock, where she meets Jay Thomas, who is a Jimmy Breslin kind of newspaper columnist.

Being a Jimmy Breslin kind of newspaper columnist always seems to mean, on television, that you're proudly lowbrow, to stay in closer touch with the Little People. Never mind that the real Breslin is more of a Jonathan Swift, obsessed with race relations in the Gorgeous Mosaic. Thomas, who played Howard Stern on *Murphy Brown,* knows class when he sees it, even when Dey buys the saloon where he wets his synapses. Before you can say *Cheers,* he's upwardly mobilized himself to invite her to his slum for a home-cooked meal, and they are talking condoms.

I'm glad Jay didn't marry Murphy, because otherwise Dan Quayle would have had nothing to be so aggrieved about. But Susan Dey, no longer Gracie on *L.A. Law,* is the revelation here. She is wonderfully neurotic, with a Kay Kendall gift for slapstick. In other words, another Candice Bergen. (Dare we say Lombard?) Writer/executive producer Diane English obviously loves to take these thin, cool-as-mercury types and turn them naked, upside down, like thermometers, so we can see their blood rush. I only wish she'd been as funny at the Emmys.

Less amusing, at least so far, is the other odd-couple sitcom the same night on the same network. **Hearts Afire** (Mondays; 8:30 to 9 P.M.; CBS) asks us to believe that Markie Post, from *Night Court,* is a Washington newspaper reporter so radical-chic that she once had a fling with Fidel Castro, and so reduced in circumstances that not only does she seek employment as a flack for a right-wing southern senator (George Gaynes) but she also moves in with the senator's harassed single-father aide (John Ritter). As in Norman Lear's funnier *Powers That Be,* there is also an office worker/mistress, as if every sitcom about national politics had to swim in the same Tidal Basin. Or, in this case, hot tub.

One problem with *Hearts Afire* may be Markie Post, who tries to go over the top when John Ritter's already there, owning the acoustic space. But Linda Bloodworth-Thomason, the writer/executive producer, has spread herself thin, after *Designing Women,* with *Evening Shade* and Bill Clinton.



**ENGLISH COOKING:** *A Breslinesque Jay Thomas and a Bergenesque Susan Dey.*

WE MIGHT AS WELL DISPOSE OF THE OTHER two odd-coupling sitcoms on CBS. **Frannie's Turn** (Saturdays; 8 to 8:30 P.M.) proposes British actress Miriam Margolyes as a fed-up seamstress/housewife indentured to Cuban American male-piggy Tomas Milian, with a head-banging son and a daughter who's a dip. While Margolyes hasn't yet subscribed to *Lear's,* she longs for that autonomous selfhood Pat Robertson must be talking about when he says feminism is "a socialist, anti-family political movement that encourages women to leave their husbands, kill their children, practice witchcraft, destroy capitalism, and become lesbians." But on Staten Island?

Whereas **Bob** (Fridays; 9:30 to 10 P.M.) couples dyspeptic cartoonist Bob Newhart with raging-bull "graphic novelist" John Cygan, in a plot by a comic-book tycoon to bring back Bob's old cartoon character Mad Dog—a mild-mannered veterinarian transformed into a superhero with the adrenal glands of a Doberman pinscher—as a misanthropic New Age vigilante. There are contact-lens and call-waiting jokes, as well as some snappy chitchat, of the Batman/Robin/Sigmund sort, about sublimated homoerotic desires. But Bob seems a little pinched. In fact, he's seemed a little pinched ever since he split from Suzanne Pleshette, although the Nielsen ratings never noticed because he was surrounded, till now, by a first-rate supporting cast.

THE BEST OF THE REST OF THE NEW SITCOMS this week—there are more to come—is **Rhythm & Blues** (Thursdays; 8:30 to 9 P.M.; NBC), in which a very white and probably Jewish D.J., played by Roger

Photograph by Jan Sonnemair/CBS.

Kabler, drives Anna Maria Horsford crazy by auditioning as "Bobby Soul" for her all-black radio station in Detroit. Kabler isn't Robin Williams, but he's close enough to stand inspection once a week. . . . While **Camp Wilder** (Fridays; 9:30 to 10 P.M.; ABC), in which 28-year-old registered nurse/single mother Mary Page Keller must care—altogether too permissively—for her orphaned siblings and their deadbeat teenage friends, is overly obvious, it isn't embarrassing, because this young crew actually seems to enjoy itself. . . . At least on **Delta** (preview Tuesday, September 15; 9:30 to 10 P.M.; thereafter Thursdays; 8 to 8:30 P.M.; ABC), Delta Burke, who leaves her husband for Nashville, gets to sing. This is more than **Out All Night** (Saturdays; 8:30 to 9 P.M.; NBC) allows Patti LaBelle, who's stuck mothering Morris Chestnut in a nightclub, for which the network should be ashamed of itself. . . . On the other hand, **Here and Now** (Saturdays; 8 to 8:30 P.M.; NBC), with Malcolm-Jamal Warner as a grad student in psych and a youth-center do-gooder living with his doorman "uncle" Charles Brown, is no bargain, either, for which the executive producer, Dr. William H. Cosby Jr., should be ashamed of himself.

ABOUT THOSE ONE-HOUR DRAMAS, SOME OF which, anyway, like *Northern Exposure,* are now calling themselves comedies: I already raved last week about **Picket Fences** (Fridays; 10 to 11 P.M.; CBS). But the first regular series episode, all about social diseases and severed hands, is almost as weird and just as funny as the pilot was. . . . I hope you've been watching the limited run of **Middle Ages** (Thursdays; 10 to 11 P.M.; CBS), the Stan Rogow series about fortysomethings in conglomerate Chicago, starring Peter Riegert, James Gammon, and a transcendent Amy Brenneman. Think of Riegert as Jimmy Stewart and Franz Kafka. Or Willy Loman and Henry David Thoreau. Or. . . . With **Going to Extremes** (Tuesdays; 10 to 11 P.M.; ABC), executive producers John Falsey and Joshua Brand may have stretched themselves as thin as Bloodworth-Thomason. So far, these young American med students on a Caribbean island called Jantique seem to belong more to Aaron Spelling than to Falsey/Brand. But *Northern Exposure* started slowly, too.

FAMILY VALUES, UP THE WAZOO: IN THE SEPtember 14 sneak preview of **Crossroads** (Saturdays, starting September 26; 9 to 10 P.M.; ABC), Robert Urich abandoned his prosecutorial and political career in New York to get his delinquent son, Dalton James, out of an Atlanta jail, after which the two of them took off on Dad's Indian Chief, reminding us of *Zen and the Art of Motorcycle Maintenance,* for Hannibal, Missouri, reminding us of *Huckle-*

William Doyle
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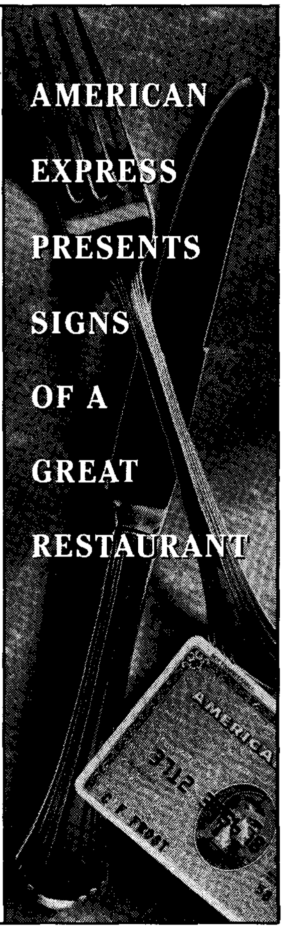

FALL SEMINARS 1992

**VCR Maintenance Clinics**

*Sept 23rd &24th at all Harvey stores*
*2 West 45th St, NYC 212-575-5000* *236 East Post Rd, White Plains 914-948-5050*
*556 Rte 17N, Paramus 201-652-2882* *485 Old Country Rd, Westbury 516-334-3443*

Bring us your VCR and our technicians will clean, demagnetize, and test its overall operation! Call now! Appointments are limited and required. This $29.95 half-hour clinic includes a FREE head cleaning tape.

**Turntable Clinic**

*Sept 30th & Oct 1st at 2 West 45th St, NYC 212-575-5000* *Oct 5th at 556 Rte 17N, Paramus 201-652-2882*
*Oct 2nd at 485 Old Country Rd, Westbury 516-334-3443* *Oct 6th at 236 East Post Road, White Plains 914-948-5050*

Our technicians will team up to give you a complete analysis of your cartridge, arm & turntable. They'll check for stylus wear, mounting accuracy, channel balance, separation, output, phasing and turntable speed. This personal half hour analysis costs $39.95 and includes a FREE Signet cartridge valued at $65.00! Special arrangements must be made in advance for B&O and other non-standard turntables. Appointments are necessary.

**How To Get The Right Signal, At The Right Place, At The Right Time**

*Oct 8th at 7:00 P.M. at 2 West 45th St, NYC 212-575-5000*

Herb Squire, Chief Engineer of WQXR will discuss the new master antenna project on the Empire State Building and simple methods that city dwellers can use to improve their FM reception. Wine and cheese will be served. Call 212-575-5000 to reserve your space.

**Cassette Deck Maintenance Clinic**

*Oct 8th and 9th at 2 West 45th St, NYC 212-575-5000* *Oct 14th at 236 East Post Rd, White Plains 914-948-5050*
*Oct 13th at 556 Rte 17N, Paramus 201-652-2882* *Oct 15th at 485 Old Country Rd, Westbury 516-334-3443*

Bring us your cassette deck and our technicians will test, clean, demagnetize and analyze it! Appointments are limited and required, call now! This private 1/2 hour analysis costs $19.95 for a single deck and $24.95 for a dubbing deck, plus you'll receive a FREE 90 minute tape.

**Jazz Appreciation Week**

*Oct 12th-17th at all Harvey stores*
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Come into any Harvey store and test your jazz know-how with our jazz trivia contest. The first 100 contest winners will win a CD-101 CD sampler and there will be a grand prize drawing for a Sony CD changer.

**Marketing Of Jazz In The 90's**

*Oct 14th at 7:00 P.M. at 2 West 45th St, NYC 212-575-5000*

Come to this evening's seminar and meet Mark Wexler, Senior V.P. of GRP Records and learn how record companies work with jazz talent to create and market the sounds of the 90's. Wine and cheese will be served. Call 212-575-5000 to reserve your spot.

**Two Great Trumpeters - Career Paths**

*Oct 15th at 2 West 45th St, NYC 212-575-5000*

Spend the evening with Russ Davis, Music Director of WQCD and compare and contrast the career paths of Wynton Marsales and Miles Davis. Enjoy wine and cheese while you learn. Call 212-575-5000 to reserve your space.

**The McIntosh Amplifier Clinic**

*Oct 21st at 2 West 45th St, NYC 212-575-5000*
*Oct 22nd at 556 Rte 17N, Paramus 201-652-2882*
*Oct 23rd at 485 Old Country Rd, Westbury 516-334-3443*

Does your amplifier let you hear all there is to hear? Bring in any power amp, integrated amp or receiver. **McIntosh Lab** engineers will perform a detailed series of tests to see how well your equipment is handling the rigorous demands of today's digital sources. Also see the new Mac equipment on display. Reservations are essential. The cost of this clinic is $19.95.

**PDQ Bach**

*Oct 22nd at 7:00 P.M. at 2 West 45th St, NYC 212-575-5000*

Come to a special evening seminar hosted by Telarc recording artist Professor Peter Schickele, "PDQ Bach" who will explore classical music as only he can from his dual role as a humorist and serious composer. Sponsored by WNCN. Wine and cheese will be served. Call 212-575-5000 to reserve your space.

**Single Disc CD Player Clinic**

*Oct 27th at 485 Old Country Rd, Westbury 516-334-3443* *Oct 29th at 556 Rte 17N, Paramus 201-652-2882*
*Oct 28th at 2 West 45th St, NY 212-575-5000* *Oct 30th at 236 East Post Rd, White Plains 914-948-5050*

Are you getting the most from your CD's? Our technicians will clean your single disc CD player's optics, and verify its actual performance. We will check frequency response, signal to noise ratio, low-level linearity, distortion, and error correction. Hear the difference Monster Cable Interconnects and CD Soundrings make on your favorite CD. (Don't forget to bring one!) Reservations are necessary! The cost of this clinic is $19.95, plus you get a free CD101 CD sampler.

**Advanced Home Theater**

*Nov 10th at 485 Old Country Rd, Westbury 516-334-3443*
*Nov 11th at 2 West 45th St, NYC 212-575-5000*
*Nov 13th at 556 Rte 17 N, Paramus 201-652-2882*
*All seminars begin at 7:00 P.M.*

Eli Harary, General Manager of home theater for JBL Consumer. You'll learn what makes a good cinema experience, the importance of proper speaker placement, and video viewing angles. Eli will review the building block approach to home theater. Wine and cheese will be served. Call today to make a reservation.

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berry Finn, not to mention *Moby-Dick* and *The Rime of the Ancient Mariner.* Next week, Bob and Dalton meet the Wolf Lady and fight off toxic waste, and we'll be reminded of Jack London's *Call of the Wild* and Sophocles' *Oedipus Rex.* I hate having my heart warmed, but they do it.

ANTISOCIAL BEHAVIOR: STEPHEN J. CANNELL, as usual, has another series. **The Hat Squad** (Wednesdays; 8 to 9 P.M.; CBS) is all about grown-up orphans who, because their parents were killed by acts of violence and they were raised by police captain James Tolkan, form their own special-crimes unit. Besides a lot of death and flashbacks, there is also bungee jumping. It's nice to look at for a while, like *Barton Fink.* . . . Pamela Gidley is also nice to look at, in **Angel Street** (Saturdays; 10 to 11 P.M.; CBS), as a tough Polish Chicago street cop named (homage!) Paretsky, but she's oddly coupled with overdressed buppie Robin Givens. I know I once called Robin Givens, so unfairly, Vanna Tan. But she *still* can't act. . . . If it's the sort of thing you care about, and some of you do, you'll be glad to hear that in the two-hour pilot of **The Round Table** (Friday, September 18; 9 to 11 P.M.; NBC), Aaron Spelling's ode to yupscale careerists in the law-enforcement racket in the nation's capital, the Old Master hasn't lost any of his taste for ladies' lingerie. Diverting enough, especially Stacy Haiduk, but it's a third-rate *Equal Justice,* a show I liked quite a bit, even though my wife called it *The Young Prosecutors.*

TV MOVIES OF THE WEEK: THEY'RE IN MID-season form. In **Danger Island** (Sunday, September 20; 9 to 11 P.M.; NBC), Richard Beymer, June Lockhart, and Kathy Ireland, plus some natives, find themselves stranded on a South Pacific atoll where the U.S. government has been experimenting with biological warfare. Gary Graham (*Alien Nation*) deserves better. Watch out for the octopus. . . . In **Terror on Track 9** (Sunday, September 20; 9 to 11 P.M.; CBS), Richard Crenna stars again as tough-cop Janek in another kinky murder case, this time the serial murder, by heroin overdose, of women in Grand Central, not to mention Pennsylvania Dutch psychoterrorism. . . . In **Somebody's Daughter** (Sunday, September 20; 9 to 11 P.M.; ABC), Nicolette Sheridan, of *Knots Landing,* is a stripper who knows too much about police corruption for her own good. She is trifled with by Nick Mancuso and Elliott (you heard me) Gould. . . . In **Indecency** (Wednesday, September 16, and other dates; 9 to 11 P.M.; USA), Jennifer Beals is an editor of TV commercials who comes out of her *film noir* depression long enough to achieve a therapeutic breakthrough by deciding to kill the person who's decided to kill her. ■

## Books/Rhoda Koenig

# THE GERMAN SHEPHERD

"...Walter Isaacson's *Kissinger* is masterly and damning. *The Secret History* is another conformist paean to nonconformity..."

**PRINCE OF PEACE:** *With Jan Cushing in Paris in 1972.*

**Kissinger: A Biography,** *by Walter Isaacson. Simon & Schuster; 893 pages; $30.*

A FEW MONTHS AFTER HENRY KISSINGER'S arrival in America—his family had left Germany in 1938, when he was 15—he saw a group of Gentile boys coming toward him on the street. Automatically, he started to step into the gutter—as he had learned to do in Bavaria, to avoid insults and worse—then realized he didn't have to. For the first time in his life, he has said, he felt unafraid, he felt free, he knew that he was an American, and that was the greatest thing in the world. Yet, as Walter Isaacson's masterly and damning biography shows, Kissinger was marked by the terrors of anti-Semitism in far less positive ways. He did not become cowardly, nor was he vindictive toward his former persecutors: As a U.S. infantryman and member of the Counter-Intelligence Corps in Germany during World War II, he was brave and dispassionate. But Kissinger never saw protecting the weak to be as important as preventing chaos. "If I had to choose between justice and disorder, on the one hand, and injustice and order, on the other," Kissinger has said, "I would always choose the latter."

Kissinger cooperated with the author of this biography but was not given the right to approve—or even see—the material before publication. (Quite an achievement: In my admittedly brief career as a reporter, Kissinger was one of only two people who told me it was their policy never to speak unless their quotations could be read back to them; I was amused to find that he considered himself as important as Robert Gottlieb.) A tremendous amount of ground is covered here, often several times, as stories are retold from different perspectives, and motives and consequences are analyzed. Unfortunately, Isaacson, an assistant managing editor at *Time,* has absorbed much of that magazine's house style along with its relentless acquisition of fact. Thus an editorial judgment was "an indication of which way the zeitgeist was trending," in the autumn of 1970 "romance and sex were on people's minds" (the sales of *Love Story* and *Everything You Always Wanted to Know About Sex* are the evidence), and the journalist Henry Brandon was "a dapper Czech refugee who combined continental sophistication with English charm" (and then baked them in a 350° oven for 45 minutes?).

Isaacson's tenacity, however, goes a long way to make up for this vulgarity and lack of reflectiveness, in its provision not only of grave and significant information but of minor mischief. In the middle of a negotiating session with Moshe Dayan, for instance, a Secret Service agent walked in with a pair of glasses Kissinger had forgotten. Kissinger refused to take them, glared at him, and finally asked if he did not know the proper protocol. "Then Ambassador Kenneth Keating got up to get the glasses, handed them to Joe Sisco, who handed them to Kissinger." And it seems that after Kissinger ruffled Jill St. John's hair in a restaurant, or paraded Jan Cushing past the cameras, he sent them home, otherwise unruffled.

Kissinger's arrogance and sycophancy, as well as his brilliance, were remarked upon when he was a student and professor at Harvard. His courting of famous authors and politicians led some to supply their own idea of what his middle initial, A, stood for. But Kissinger's behavior was only his philosophy of realpolitik in action. "It was not that Bismarck lied," Kissinger wrote about the chancellor he described as a conservative revolutionary, "—this is much too self-conscious an act—but that he was finely attuned to the subtlest currents of any environment and produced measures precisely adjusted to the need to prevail."

It was inevitable that someone of Kissinger's temperament—which Isaacson characterizes as having not only the academic intellectual's vanity but the refugee's need for importance and approval—would want not simply to study power but to exercise it. After working for Nelson Rockefeller's presidential campaign in 1968, Kissinger, who had denounced Richard Nixon as evil, shallow, and "a disaster," became the new president's national-security adviser. It was understood from the beginning that they would make foreign policy at the White House, bypassing the State Department. The most absorbing section of Isaacson's book treats the relationship of these men, who were both obsessively interested in foreign policy and were both devious, secretive, and paranoid. Nixon, however, when presented with a problem, would withdraw and brood, while Kissinger would rush around speechmaking, arguing, and ingratiating himself—which was not the same as articulating the problem and its possible solutions to the people and their representatives. A State Department official, comparing the two, dryly said, "Neither worshiped the First Amendment." Nor were they overly enamored of the Constitution.

Part of Kissinger's diplomacy was to present Nixon, especially to the North Vietnamese, as unbalanced, perhaps impossible to restrain in one of his fits of retaliatory madness. Though this strategy was Nixon's own, he may not have known

Photograph courtesy of Jan Golding Amory, from *Kissinger*, by Walter Isaacson.

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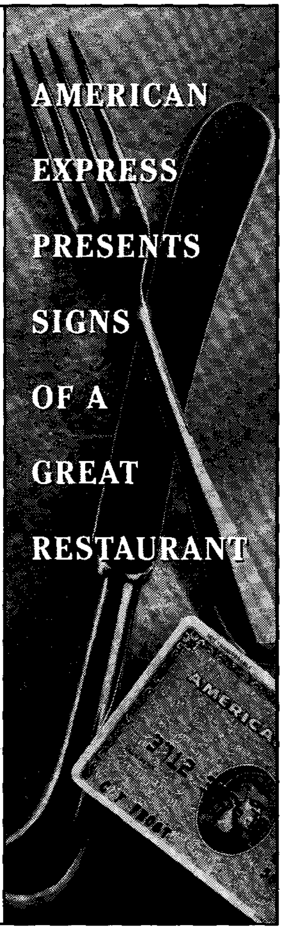

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DRAMATIC IMPROVEMENT IN TREATMENT FOR THINNING HAIR AND BALDNESS

A recent issue of the international medical journal *Advances in Therapy* describes a dramatically improved treatment for men and women suffering from thinning hair and baldness.

The treatment was developed by New York physician Dr. Adam Lewenberg, an early pioneer in the use of Minoxidil to reverse baldness.

Among Dr. Lewenberg's patients, growth of new hair was reported by 80% of males (who were bald no more than seven years prior to treatment) and 90% of females (regardless of the onset of baldness) after one or two years of treatment. Thickening and strengthening of existing hair began in just two to three months.

Dr. Lewenberg's method, using safe, convenient spray containing Upjohn's Rogaine• - Minoxidil combined with Tretinoin and a vitamin/mineral supplement, has proven four times more effective than Minoxidil alone, according to published reports. The treatment is remarkably effective at reversing frontal baldness, as well as on the top of the head. Maintenance requirements are significantly reduced.

For information call DR. LEWENBERG at (212) 249-8800

that his adviser believed it to be true. He would roll his eyes as he described "that madman's" phone calls to his aides, or invite them to listen in. What was truly insane was the level of tapping that went on in the Nixon White House. Not only did Nixon record his Oval Office conversations—a decision that, Isaacson says, may have been prompted by his desire to have a private record of statements that often contradicted Kissinger's public ones—but Kissinger tapped the phones of anyone he suspected of leaking information. Newsmen and members of the National Security Council and of Kissinger's own staff were tapped, but the results were no more profitable than what was obtained by tapping the phone of ambassador Winston Lord, whose eavesdroppers heard his Chinese wife swapping recipes with her mother every morning. "The FBI had to hire language experts to decipher them and even called in code-breaking experts to see if there was some hidden meaning to all the ingredients." While Kissinger and Nixon were relentlessly invading other people's privacy, they had their own secrets to protect—such as the fourteen-month bombing of North Vietnamese sanctuaries in Cambodia that led to that country's ruin, or the betrayal of our South Vietnamese allies in talks with the North Vietnamese.

Kissinger's achievements in opening U.S. relations with China and in reducing Soviet influence in the Middle East by creating an independent settlement of the war between Egypt and Israel are much more deserving of praise than what he did in Asia—despite the opinion of the Nobel committee. As Isaacson points out, these were accomplished without threats of force, though Kissinger insisted a nation's influence was in direct proportion to its military strength. Despite Kissinger's dedication to power, his reputation and the interests of his country were not best served by pursuing it at the expense of morals. *Kissinger* makes brutally clear that although Kissinger attained in a worldly sense his goal of not merely blending in with but triumphing in his adopted country, in a more profound sense he abjectly failed to be true to the principles of the most idealistic nation on earth. In the sense that most mattered, Henry Kissinger never really became an American.

**In brief:** IF YOU LOVED *Dead Poets Society*, you will utterly love **The Secret History** (Alfred A. Knopf; 524 pages; $23), Donna Tartt's story of a group of rich, eccentric students at a New England college who decide, disastrously, to reenact the Dionysian mysteries, and the poor, sensitive boy who is drawn into their glittering, treacherous world. But if you weren't a fan of that mushy, conformist paean to nonconformity and the plot summary isn't enough to turn you off, then the twinkly, precious Acknowledgments should do it. ■

## The Underground Gourmet/Fran Schumer

# BROOKLYN BONELESS

“. . .At Clover Hill/Camille’s, what mushrooms: portobello, shiitake, domestics, sautéed with fresh rosemary grown out back. . .”

IAN MCKELLEN WAS SPECTACULAR IN THE Royal National Theatre’s production of *Richard III* in Brooklyn last June, but the Underground Gourmet keeps thinking of the sautéed-mushroom salad she had shortly before curtain at **Clover Hill/Camille’s** (272 Court Street, off DeGraw Street; 718-875-0895).

What mushrooms: portobello, shiitake, and ordinary domestics sautéed with a few simple ingredients, the key one being the fresh rosemary the owners grow in their garden out back. (You can—and in Indian summer, should—dine here amid home-grown Thai basil, mint, oregano, and sage. There are daisies, too, and linden trees whose powerful scent lifts you far beyond Brooklyn—although in this setting, why would you want to be anywhere else?)

In warm weather, chilled soups prevail—curried eggplant, carrot-vichyssoise. Try the cucumber-and-creamy-avocado, alive with chili peppers and an abundance of fresh lime ($3.95). On colder days, tomato-fennel or a hearty winter-vegetable might appear. Clover Hill/Camille’s doesn’t use cream or milk, and all of the soups are vegetarian. With them and every appetizer comes bread. Avoid the ho-hum sesame sticks but not the homemade biscuits, with their fine chewy texture and rich, buttery taste.

Other starters include baked polenta in a pool of garlic cream ($5). You’ll love these golden-brown triangles if you like your polenta tangy (the chef adds sun-dried tomatoes, cayenne, and often goat cheese to his). For aficionados of milder, subtler flavors, the Japanese shrimp dumplings are a must ($5). Wrapped in rice paper, these dainty morsels of red pepper, scallion, and minced shrimp prove that the art of making dumplings, though lost in the newer Chinese restaurants in Manhattan, has been rediscovered here. Accompanying them is a hoisin sauce fortified with garlic and ginger and that also, if you care, is preservative-free.

Chef and co-owner Jim Takacs (formerly of the now-defunct Le Zinc) is fussy about his greens, which makes his goat-cheese salad another excellent starter. Baby-oak-leaf lettuce, fresh beet greens, frisée—they’re all here, plus hazelnuts, sun-dried tomatoes, and olives lightly misted in an all-but-oil-free vinaigrette. And the two poufs of goat cheese on top—unbaked—are like whipped cream, smooth and moist ($5.75).

**CURTAIN RAISER:** *Clover Hill/Camille’s.*

You’ll notice that the menu, which changes daily, is refreshingly varied. The offerings aren’t French or Italian or Jamaican, although there’s a little of each of these cooking styles here—flank steak with aïoli, jerk chicken with plantains, and always a pasta or two. And no matter how pasta-ed out you are, you’ll want to try at least one. The fusilli (uncut, it’s more like dreadlocks) comes with garlic, olives, capers, and—if you’re lucky—tomatoes from the backyard ($10). But if rich is what you crave, try the linguine with salmon and scallions ($11). The fish comes in abundant and juicy slivers, and the sauce has a nice lemony edge. You’ll clean your bowl and still be awake for curtain at BAM (a five-minute cab ride away) or showtime at the recently renovated movie house right across the street.

For meat-eaters, the marinated flank steak, served with new-potato salad and whatever looks good at the market that day (usually string beans), is a satisfying supper ($11). As is the chicken breast—moist, juicy, and in sauce made from peppers roasted here because, as you and the owner agree, “the canned ones just don’t do it” ($11).

The jerk chicken is fiery and eternally popular. Its marinade is made with jalapeño pepper, muted here by allspice, sesame seeds, and the 29 other ingredients the chef puts in ($11). Calf’s liver, a special one night, arrived pink and exquisitely tender, garnished with onions and smoky pancetta cubes ($12).

“Why do you call the chocolate cake ‘boneless’?” you ask regarding the best dessert, a dense, small triangle of butter and chocolate ($5). “We just got tired of trying to come up with names,” Takacs says. Lacking bones, it also lacks peers, at least on this menu. At brunch, co-owner Justine Mulvihill’s three-berry blue-corn pancakes draw the crowd ($6).

Indoors, the walls of Clover Hill/Camille’s (the names of each of the owners’ former restaurants) are a warm, burnished pink. Ceiling fans keep the room cool yet tropical; the mantel over the fireplace holds hurricane lamps and porcelain hands. It’s homey, sweet, and original. Coming back to Manhattan, you feel you’ve been someplace.

Clover Hill/Camille’s is open for dinner Sunday 5 to 9 P.M., Tuesday through Thursday 6 to 10 P.M., Friday and Saturday till 11 P.M., and for brunch Saturday and Sunday 10 A.M to 3 P.M. Bring your own alcohol. Cash and checks. ■

Photograph by Michael P. McLaughlin.

# SALES & BARGAINS

BY LEONORE FLEISCHER

## GEORGETTE ON MY MIND

THIS SHOWROOM HAS WOMEN'S BLOUSES IN sizes 4–14 for great prices. For example, white cotton shirts trimmed with *faux* pearls or gold braiding, retail $67, here $30; striped cotton man-tailored blouse, retail $70, here $27; big white shirt with French cuffs and large brass buttons, retail $80, here $28; printed challis blouses, retail $65–$100, here $25–$32; silk georgette blouses with spread collars or jewel necklines, retail $140, here $49; sandwashed silk blouses in many colors, retail $125, here $45. M.C., V. accepted; no checks; all sales final. *Sherbrouck, 280 Madison Ave., at 40th St., suite 900 (686-5744); Tues.–Fri. 9 a.m.–6 p.m. and Sun. 10 a.m.–4 p.m.; 9/15–18 and 9/20.*

## THONG OF MYSELF

COTTON-BLEND ACTIVEWEAR BY MARIKA IN A dozen solid colors, including black, raspberry, heather gray, amethyst, white, and navy, in sizes S–L (a few XL items), is 40 percent off here. Biker shorts and leggings (with and without stirrups), were $20–$24, now $12–$14.40; tank tops and racing-back bra tops, were $16 and $19 respectively, now $9.60 and $11.40; tank, boat-neck, and thong leotards, were $20, now $12; biker, Capri, and footless unitards, were $30, $33, and $34 respectively, now $18, $19.80, and $20.40. A.E., M.C., V., checks accepted; all sales final. *Orva, 155 E. 86th St. (369-3448); Mon.–Sat. 10 a.m.–9 p.m. and Sun. 11 a.m.–7 p.m.; through 9/20.*

## THE VENERABLE BEADS

WOMEN WHO WEAR SIZES 4–14 WILL FIND greatly reduced dressy outfits here, including a group of hand-beaded-and-sequined jackets, wholesale $310–$1,010 (depending on the complexity of the beading), here $150–$500; spaghetti-strap sequin-embroidered silk dresses in such colors as black, white, red, silver, and gold, wholesale $310–$710, here $150–$350; sequined *bustiers*, wholesale $100, here $30–$50; baseball jackets in silk, silk taffeta, satin, or wool, wholesale $210–$300, here $60; silk long-sleeved man-tailored shirts in red, yellow, black, and green, or silk trousers in solids and polka dots, wholesale $110, here $30; 2-ply cashmere anoraks and pullovers in gray, red, or black, and lamb's-wool anoraks and pullovers, wholesale $300–$410, here $100. Cash only; all sales final. *St. Martin, 498 Seventh Ave., near 36th St., 20th floor (279-2211); Mon.–Fri. 9 a.m.–6 p.m.; while stock lasts; from 9/15.*

**DO NOT PHONE:** *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017-5998, six weeks before the sale.*

## I'M IN THE MOOD FOR LOVE SEATS

ONE-OF-A-KIND FLOOR SAMPLES, IN-STOCK items, and special purchases are now available at this furniture showroom for reduced prices. For example, Century pivot cocktail table in black or with travertine lacquer, manufacturer's suggested list $1,150, here $595; Bernhardt rustic oak dining table with four side chairs, mfr's. sugg. list $2,870, here $1,785; Stanley 4-piece Shaker bedroom set with triple dresser, 2 night stands, queen-size pencil-post bed, mfr's. sugg. list $3,285, here $1,965; kidney-shaped Ultrasuede sofa in your choice of 90 colors, mfr's. sugg. list $2,990, here $1,685; Bernhardt sofas in your choice of more than 300 fabrics, mfr's. sugg. list $1,299, here $795; Natuzzi leather sofa-and-love-seat combinations in your choice of colors, mfr's. sugg. list $2,950, here $1,595; cherry armoire/entertainment center, mfr's. sugg. list $2,000, here $995; upholstered dining chairs in your choice of fabrics, mfr's. sugg. list $385, here $165; 5-bay wall unit in your choice of finishes, mfr's. sugg. list $3,880, here $2,175. A.E., M.C., V., checks accepted as deposits only (merchandise held until they clear); everything sold as is; delivery additional; all sales final. *Foremost Furniture Showrooms, Inc., 8 W. 30th St., fifth floor (889-6347); 10 a.m.–6 p.m.; through 9/30.*

## WEE THE PEOPLE

THIS CHEERFUL VILLAGE SHOP HAS FAMOUS-maker merchandise for children in sizes newborn–14, including outerwear, shoes, boots, slippers, robes, layettes, blankets, dressy and casual clothing, books, dolls, accessories, and toys. Clothing is always 20 percent off the retail prices. For example, Flapdoodles Lycra-and-cotton-blend leggings in 12 solid colors and sizes 2–14, retail $21–$23, here $16.80–$18.40; Mousefeathers black poodle-cloth coat for girls in sizes 2–14, retail $63–$71, here $50.40–$56.80; Kidstock wool drawstring outer jackets in Navajo print or in bright plaid and sizes 2–6X, retail $83–$85, here $66.40–$68; American Widgeon infant's polar fleece jacket in sizes 6–24 mos., retail $40, here $32. Other brands include Petit Bateau, Petit Faune, John John & Lulu, Kinderwear, Iggywear, Da Da, Hot Tots, Flaphappy, Mulberry Bush, and Jumpers. A.E., M.C., V. accepted, but no checks; exchanges possible. *Kids Kids Kids, 44 Greenwich Ave., near Sixth Ave. (366-0809); Mon.–Fri. 10:30 a.m.–6:30 p.m.; Sat. till 6 p.m.; Sun. noon–6 p.m.*

## OFFICE DESCENDING

SHOWROOM SAMPLES, SCRATCH-AND-DENT, overruns, and one- and few-of-a-kind contemporary office seating (some of it suitable for home) is here at reduced prices. For example, one pearl-gray leather swivel/tilt executive chair, was $2,185, now $655; one 61 Series leather swivel/tilt executive chair, was $1,240, now $250; pair of love seats covered in a black-and-white Donghia fabric, were $2,168 each, now $1,045; a variety of pull-up chairs, including 3 discontinued matte black chairs covered in a costly gray ribbed fabric, were $1,100 each, now $125; several different colors of color-fused steel chairs, were $302 each, now $105; leather pull-up chairs, were $1,800, now $200; and many additional items. Checks accepted, no credit cards; all sales final; everything sold as is. *Vecta, 150 E. 58th St., fifth floor (832-7011); Mon.–Fri. 9 a.m.–5 p.m.; while stock lasts.*

## GOAL RUSH

THIS IS THE FIFTH CONSECUTIVE YEAR OF the Clairol Mentor Program, in which women aspiring to careers in advertising, banking and finance, education, fashion, film and video production, health care and nursing, law, marketing, public service, retail management, and small business are invited to participate. Applicants who are chosen will be matched with leading women from the same professions who will serve as mentors. Each winner will receive $1,000 in cash and an all-expenses-paid trip to New York City, and will attend a special awards luncheon in March 1993 and a series of one-on-one sessions to establish an ongoing mentor relationship. To enter, send a short typed statement (100 words or fewer) describing your views on the value of a good mentor relationship and how it could play a role in your career success. Include your name, age, profession, home and business addresses, and telephone numbers. You must be female, a U.S. citizen, and at least 22 years old. Entries should be postmarked no later than November 30, 1992, and sent to *The Clairol Mentor Program, c/o the National Women's Economic Alliance Foundation, 1440 New York Ave. NW, Washington, D.C. 20005.*

## A Complete Entertainment Guide for Seven Days Beginning

# SEPTEMBER 16

79 MOVIES
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# MOVIES

## THEATER GUIDE

COMPILED BY KATE O'HARA

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the other boroughs, alphabetically; and those elsewhere, by county. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

## MANHATTAN

### *Below 14th Street*

**1. FILM FORUM—209 W. Houston St.** (727-8110). #1—9/9–22: *Brother's Keeper* (1992). #2—9/15–16: *The Maze* (1953); *Cat Women of the Moon* (1954). 9/17–19: *The Blob* (1958); *World Without End* (1956). 9/20–21: *Pandora and the Flying Dutchman* (1951); *Bell, Book and Candle* (1958). 9/22: *Kronos* (1957); *Women of the Prehistoric Planet* (1966). 9/23–24: *Creature From the Black Lagoon* (1954); *Revenge of the Creature* (1955); *The Creature Walks Among Us* (1956). #3—*Gas Food Lodging* (1992).

**2. ESSEX—Grand St. at Essex St.** (982-4455). *Hellraiser III: Hell on Earth.*

**3. ANGELIKA FILM CENTER—18 W. Houston St.** (995-2000). #1—*Enchanted April.* #2—*Light Sleeper.* #3—*Night on Earth.* #4—*Delicatessen.* #5—*Johnny Suede; Zentropa.* #6—*The Living End.*

**4. LE CINEMATOGRAPHE—15 Vandam St.** (675-4680). #1—"John Waters Film Festival."

**5. TRIBECA CINEMA—41 White St.** (925-2570). #1—9/16–17: *Panique* (1946); *Fear* (1954). 9/18–19: *Wages of Fear* (1953); *Diabolique* (1955). 9/20: *The Trial* (1962); *The Conversation* (1974). 9/21–22: *Prizzi's Honor* (1985); *Play It Again Sam* (1972).

**6. WAVERLY—Sixth Ave. at W. 3rd St.** (929-8037). #1—*Sneakers.* #2—*Laws of Gravity.*

**7. 8TH STREET PLAYHOUSE—8th St. east of Sixth Ave.** (674-6515). 9/16–17: *Poison* (1989); *Tongues Untied* (1989). 9/18–19: *Room With A View* (1986); *Maurice* (1987). 9/20–22: *Children of Paradise* (1945). 9/23–24: *Wages of Fear* (1953); *The Vanishing* (1988).

**8. MOVIELAND 8TH STREET—8th St. east of University Pl.** (477-6600). #1—*Unforgiven.* #2—*Hellraiser III: Hell on Earth.* #3—Through 9/17: *Pet Sematary Two.* Opening 9/18: *Husbands and Wives.*

**9. THEATRE 80—St. Marks Pl. bet. First and Second Aves.** (254-7400). 9/16: *Morning Glory* (1933); *Sylvia Scarlett* (1935). 9/17: *Suspicion* (1941); *Mr. and Mrs. Smith* (1941). 9/18–19: *The Lady From Shanghai* (1948); *Gilda* (1946). 9/20: *On the Waterfront* (1954); *The Wild One* (1954). 9/21: *The Threepenny Opera* (1931); *The Blue Angel* (1930). 9/22: *Manhunter* (1986); *Thief* (1981).

**10. LOEWS VILLAGE THEATRE VII—Third Ave. at 11th St.** (982-0400). #1—*Blade Runner.* #2—*Where the Day Takes You.* #3—*Bob Roberts.* #4—*Single White Female.* #5—*Blade Runner.* #6—*Twin Peaks: Fire Walk With Me.* #7—*Wind.* Opening 9/18: *School Ties.*

**11. VILLAGE EAST—Second Ave. at 12th St.** (529-6799). #1—*The Man Without a World.* #2—*Crossing the Bridge.* #3—*Sister Act.* #4—*The Player.* #5—*The Hairdresser's Husband.* #6—*London Kills Me.* #7—*Via Appia.* Opening 9/18: *Captain Ron.*

**12. CINEMA VILLAGE Third Ave.—Third Ave. bet. 12th–13th Sts.** (505-7320). *Spike and Mike's Festival of Animation 1992.*

**13. ART GREENWICH TWIN—Greenwich Ave. at 12th St.** (929-3350). #1—*Storyville.* #2—*Honeymoon in Vegas.*

**14. CINEMA VILLAGE 12th St.—12th St. east of Fifth Ave.** (924-3363). *Mistress.*

**15. QUAD CINEMA—13th St. west of Fifth Ave.** (255-8800). #1—*One False Move.* #2—*Tale of Springtime.* #3—*The Tune.* #4—*Mediterraneo.*

### *14th–41st Streets*

**18. LOEWS 19TH STREET EAST—Broadway at 19th St.** (260-8000). #1—*Pet Sematary Two.* #2—*Honeymoon in Vegas.* #3—*Hellraiser III: Hell on Earth.* #4—*Whispers in the Dark.* #5—*Unforgiven.* #6—*Christopher Columbus.* Opening 9/18: *Husbands and Wives.*

**19. CHELSEA—23rd St. bet. Seventh and Eighth Aves.** (691-4744). #1—*Raising Cain.* #2—*Where the Day Takes You.* #3—*Death Becomes Her.* #4—*Sneakers.* #5—*Sneakers.* #6—*Crossing the Bridge.* #7—*Wind.* #8—*Single White Female.* Opening 9/18: *School Ties.* #9—*A League of Their Own.*

**20. 23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves.** (989-0060). #1—*Out on a Limb.* #2—*Rapid Fire; Sister Act.* #3—*Twin Peaks: Fire Walk With Me.*

**21. GRAMERCY—23rd St. at Lexington Ave.** (475-1660). *Raise the Red Lantern.*

**22. BAY CINEMA—Second Ave. at 31st St.** (679-0160). *Single White Female.*

**24. LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave.** (532-5544). #1—*Unforgiven.* #2—*Pet Se-*

Whoopi Goldberg Leleti Khumalo

She was their teacher.
They were her hope.

SARAFINA!
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Music and Lyrics by MBONGENI NGEMA Additional Songs by HUGH MASEKELA Choreography by MICHAEL PETERS and MBONGENI NGEMA Executive Producers KIRK D'AMICO SUDHIR PRAGJEE
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opens friday september 18
at theatres everywhere

*matary Two.* #3—*Honeymoon in Vegas.* Opening 9/18: *School Ties.*

**25. 34TH STREET EAST—34th St. at Second Ave.** (683-0255). *Sneakers.*

**26. MURRAY HILL CINEMAS—34th St. west of 3rd Ave.** (689-6548). #1—*Crossing the Bridge.* #2—*Rapid Fire.* #3—*Hellraiser III: Hell on Earth.* #4—*Twin Peaks: Fire Walk With Me.* Opening 9/18: *Captain Ron.*

## *42nd–60th Streets*

**31. NATIONAL TWIN—Broadway bet. 43rd–44th Sts.** (869-0950). #1—*Single White Female.* #2—*Sneakers.*

**32. LOEWS ASTOR PLAZA—44th St. west of Broadway.** (869-8340). *Pet Sematary Two.*

**33. CRITERION CENTER—Broadway bet. 44th–45th Sts.** (354-0900). #1—*Hellraiser III: Hell on Earth.* #2—*Where the Day Takes You.* #3—*Wind.* #4—*Unforgiven.* #5—Through 9/17: *Rapid Fire.* Opening 9/18: *Singles.* #6—*Basic Instinct.* #7—*Universal Soldier.*

**34. EMBASSY 1—Broadway bet. 46th–47th Sts.** (302-0494). *Honeymoon in Vegas.*

**36. EMBASSY 2—Seventh Ave. bet. 47th–48th Sts.** (730-7262). *Mo' Money.* Opening 9/18: *Captain Ron.* **EMBASSY 3—***Boomerang.* **EMBASSY 4—***Honey, I Blew Up the Kid.*

**38. WORLDWIDE CINEMAS—49th–50th Sts. bet. 8th and 9th Aves.** (246-1583). #1—*Single White Female.* #2—*Out on a Limb.* #3—*A League of Their Own.* #4—*Sister Act.* #5—*Twin Peaks: Fire Walk With Me.* #6—*Raising Cain.*

**40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves.** (757-2406). *Crossing the Bridge.*

**41. ZIEGFELD—54th St. west of Sixth Ave.** (765-7600). *Death Becomes Her.*

**42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts.** (755-3020). *Manhattan.*

**43. CARNEGIE HALL CINEMA—Seventh Ave. at 57th St.** (265-2520). #1—*Zentropa.* #2—*The Best Intentions.*

**44. SUTTON—57th St. east of Third Ave.** (759-1411). #1—*One False Move.* Opening 9/18: *Sarafina!* #2—*The Hairdresser's Husband.* Opening 9/18: *Sarafina!*

**45. FESTIVAL THEATER—57th St. west of Fifth Ave.** (307-7856). *A League of Their Own.*

**46. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave.** (581-7360). *Mistress.*

**48. CROWN GOTHAM—Third Ave. bet. 57th–58th Sts.** (759-2262). *Storyville.*

**49. PLAZA—58th St. east of Madison Ave.** (355-3320). *Mediterraneo.*

**50. LOEWS FINE ARTS—58th St. west of Fifth Ave.** (980-5656). *Howards End.*

**51. 59th STREET EAST—59th St. west of Second Ave.** (759-4630). *Mo' Money.*

**52. MANHATTAN TWIN—59th St. bet. Second and Third Aves.** (935-6420). #1—*Rapid Fire.* #2—*Hellraiser III: Hell on Earth.*

**53. BARONET—Third Ave. at 59th St.** (355-1663). *Death Becomes Her.* **CORONET—***Sneakers.*

**54. CINEMA 3—59th St. west of Fifth Ave.** (752-5959). *The Player.*

**55. CINEMA I—Third Ave. at 60th St.** (753-6022). *Bob Roberts.* **CINEMA II—***Crossing the Bridge.* Opening 9/18: *Captain Ron.* **CINEMA THIRD AVE.—***Sister Act.*

## *61st Street and Above, East Side*

**58. ART EAST CINEMA—First Ave. at 61st St.** (644-1111). *The Living End.*

**59. FIRST & 62ND ST. CINEMA—62nd St. Bet. First and York Aves.** (752-4600). #1—*Raising Cain.* #2—*Where the Day Takes You.* #3—*Twin Peaks: Fire Walk With Me.* #4—*Pet Sematary Two.* #5—*Out on a Limb.* #6—*The Player.*

**60. UA GEMINI TWIN—Second Ave. at 64th St.** (832-1670). #1—*Wind.* #2—*Christopher Columbus.*

**61. BEEKMAN—Second Ave. at 66th St.** (737-2622). *Single White Female.*

**62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts.** (744-7339). #1—*Honeymoon in Vegas.* #2—*Unforgiven.*

**63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St.** (734-0302). *Enchanted April.*

**64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts.** (879-1313). *A League of Their Own.* Opening 9/18: *School Ties.*

**65. UA EAST—First Ave. at 85th St.** (249-5100). *Hellraiser III: Hell on Earth.*

**66. 86TH STREET EAST—86th St. east of Third Ave.** (249-1144). #1—*Where the Day Takes You.* #2—*Light Sleeper.*

**67. LOEWS ORPHEUM—Third Ave. at 86th St.** (876-2400). #1—*Christopher Columbus.* #2—*Pet Sematary Two.* #3—*Single White Female.* #4—*Unforgiven.* #5—*Whispers in the Dark.* #6—*Single White Female.* Opening 9/18: *Husbands and Wives.* #7—*Wind.* Opening 9/18: *Captain Ron.*

**68. 86TH STREET—86th St. west of Lex. Ave.** (534-1880). #1—*Sneakers.* #2—*Honeymoon in Vegas.*

## *61st Street and Above, West Side*

**79. LOEWS COLUMBUS CIRCLE—Broadway at 61st St.** (247-5070). *Bob Roberts.*

**80. CINEPLEX ODEON 62nd AND BROADWAY—62nd St. at Broadway** (265-7466). *Honeymoon in Vegas.*

**81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts.** (757-2280). #1—*A Brief History of Time.* #2—*La Discrète.* #3—*Swoon.*

**83. REGENCY—Broadway bet. 67th–68th Sts.** (724-3700). *Death Becomes Her.*

**85. LOEWS 84TH STREET SIX—Broadway at 84th St.** (877-3600). #1—*Single White Female.* #2—*Light Sleeper.* #3—*Wind.* #4—*Unforgiven.* #5—*Pet Sematary Two.* Opening 9/18: *School Ties.* #6—*Enchanted April.* Opening 9/18: *Husbands and Wives.*

**87. METRO CINEMA—Broadway bet. 99th–100th Sts.** (222-1200). #1—*Where the Day Takes You.* #2—*Out on a Limb.*

**89. OLYMPIA CINEMAS—Broadway bet. 106th–107th Sts.** (865-8128). #1—*Death Becomes Her.* #2—*Hellraiser III: Hell on Earth.*

**91. NOVA—Broadway bet. 147th–148th Sts.** (862-5728). #1—*Hellraiser III: Hell on Earth.* #2—*Pet Sematary Two.*

# MUSEUMS, SOCIETIES, ETC.

**AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St.** (769-5650). **Naturemax Theater:** $5; senior citizens $3.75; children $2.50. Daily at 10:30, 11:30, 12:30, 1:30, 2:30, 3:30, and 4:30: *Ring of Fire.* Featuring close-ups of the great circle of volcanoes and seismic activity that ring the Pacific Ocean. The film also looks at the people who coexist with these unpredictable forces of nature.

**ANTHOLOGY FILM ARCHIVES—32 Second Ave. at 2nd St.** (505-5181). $7; students and senior citizens $5. 9/10–20: "6th New York Lesbian and Gay Experimental Film Festival." 9/19: "Fire," curated by Thomas Allen Harris and Cheryl Dunye. 9/19: "Views," curated by Jim Hubbard, Marguerite Paris, and Jerry Tartaglia. 9/17: "Ears, Arms, Legs, and Lobes: The Queer Body Course," curated by Daniel Schott. 9/20: "DERRINGDESNIBELUNGENSTEGFRIEDSTODVOLSUNGASAGAEDDA (sic)/The Ring, Our Way," a multi-media performance/installation by Jack Waters and Peter Cramer. 9/20: "Visions," curated by Jim Hubbard, Marguerite Paris, and Jerry Tartaglia. 9/18: "Our Fanzine Friends," curated by Glenn Belverio and Emily Nahmason. 9/18: "A Walk on the Wild Side," curated by Daryl Chin. 9/17: "Films and Videos from Brasil," curated by Tania Cypriano. 9/19–10/11: "In and Around Fluxus: A Festival of Fluxfilms, Fluxloops, Fluxslides and Environments." 9/19, 20: *Fluxfilm Anthology* (Film-Makers' Cooperative distribution version). 9/19, 26: *Scenes from the Life of George Maciunas* (1992), dir. Jonas Mekas. 9/20, 10/11: *Fluxfilm Anthology* (Anthoogy Film Archives version). 9/20: "Visual Diary of Yasunori Yamamoto": program #6, *Pulse,* reels 25–30.

**FILMS CHARAS—Community and Cultural Center, 360 E. 10th St.** (982-0627). Nonmembers $4; members $2. All programs start at 8. 9/22: "A Night with Bad Twin." Including *Lying in Wonderland* (1989), dir.

HUSBANDS AND WIVES

Woody Allen Blythe Danner
Judy Davis Mia Farrow Juliette Lewis
Liam Neeson Sydney Pollack

TRISTAR PICTURES PRESENTS A JACK ROLLINS AND CHARLES H. JOFFE PRODUCTION "HUSBANDS AND WIVES"
CASTING BY JULIET TAYLOR CO-PRODUCERS HELEN ROBIN AND JOSEPH HARTWICK COSTUME DESIGNER JEFFREY KURLAND
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Hilary Brougher; *Dented Paradise* (1990), dir. Katharina Kruse-Ramey; and *Mouse and Cheese Pajamas* (1990), dir. Pat Summa.

**THE FILM SOCIETY OF LINCOLN CENTER—The Walter Reade Theater, 165 W. 65th St., plaza level** (875-5600). 9/13–25: "Dangerous Liaisons: Movies by Maurice Pialat." 9/13, 15: parts 4–6. 9/15, 16: *Nous ne vieillirons pas ensemble/We Won 't Grow Old Together* (1972). 9/16, 17: *La Gueule ouverte/The Open Mouth* (1974). 9/17, 23: *Passe ton bac d'abord/Graduate First* (1979). 9/19, 23: *Loulou* (1980). 9/20, 21: *À Nos Amours/To Our Loved Ones* (1983). 9/21, 22: *Police* (1985). 9/24, 25: *Sous le soleil de Satan/Under Satan's Sun* (1987).

**JOSEPH PAPP PUBLIC THEATER—425 Lafayette St.** (598-7171). $6; senior citizens and students $5. Call for showtimes. 9/11–17: "The Puppet on Film Festival." 9/11–17: *Dreamchild* (1985), dir. Gavin Millar. 9/16: *Fool's Fire* (1992), *The Comb* (1991), *Anamorphosis* (1991). 9/17: *Brother Bread, Sister Puppet* (1992). 9/18–30: "The Films of Losange." 9/18–19: *Le Signe Du Lion* (1959); *Du Bruit et du Fureur* (1987). 9/19–20: *Celine et Julie Vont en Bateau* (1974). 9/20–22: *La Boulangere de Monceau* (1962); Navire Night (1978).

**METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St.** (879-5500; 570-3949). $3. "Forster on Film." 9/19 at 3 and 7: *Where Angels Fear to Tread* (1992), dir. Charles Sturridge.

**MUSEUM OF JEWISH HERITAGE—Florence Gould Hall, 55 East 59th St.** (687-9141). Free. "Annual Film and Discussion Series." 9/17 at 7:30: *The Dybbuk* (1937), with Dr. Allan Nadler, acting director of the YIVO Intitute for Jewish Research, as speaker.

**MUSEUM OF MODERN ART—11 W. 53rd St.** (708-9480). Free with museum admission. Ongoing series: "Cannes 45 Years: Festival International du Film." 9/18: *La Prima Angelica/Cousin Angelica* (1974), dir. Carlos Saura. 9/17: *Jagdszenen aus Niederbayern/Hunting Scenes from Bavaria* (1968), dir. Peter Fleischmann. 9/15: *Ju Dou* (1990), dir. Zhang Yimou. 9/15, 17: *Pretty Baby* (1978), dir. Louis Malle. 9/18, 19: *Les Parapluies de Cherbourg/ The Umbrellas of Cherbourg* (1964), dir. Jacques Demy. 9/19, 21: *La prima carga al machete/ First Charge of the Machetes* (1969), dir. Manuel Octavio Gomez. 9/19, 22: *Szengenylegenyek/The Round Up* (1966), dir. Miklos Jansco. 9/20, 22: *Un Dimanche a la campagne/A Sunday in the Country* (1984), dir. Bertrand Travernier. 9/20, 21: *Therese* (1986), dir. Alain Cavalier. 9/21, 26: *La notte di San Lorenzo/The Night of Shooting Stars* (1982), dir. Paolo and Vittorio Taviani. 9/22: *En XX, szazadom/My Twentieth Century* (1989), dir. Ildikó Enyedi.

**NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y.** (516-423-7653). $6; members and students $4; senior citizens $4; under sixteen $2.50. Cinema #1: 9/11–17: *Monster in a Box* (1991), with Spalding Gray. 9/18–10/1: *Howards End* (1992), dir. James Ivory. Cinema #2: 9/11–16: *Delicatessen* (1991). 9/16: *Hear My Song* (1991). 9/17: *Alice* (1988). 9/18–22: *The Adjuster* (1991).

## BRONX

**150. ALLERTON—Allerton Ave. nr. Cruger Ave.** (547-2444). #1—*Hellraiser III: Hell on Earth*. #2—*Rapid Fire*. #3—*Death Becomes Her; Pet Sematary Two*.

**152. BAY PLAZA—2210 Bartow Ave.** (320-3020). #1—*Single White Female*. #2—*Rapid Fire*. #3—*Hellraiser III: Hell on Earth*. #4—*Sister Act*. #5—*Mo' Money*. #6—*Pet Sematary Two*. #7—*Honeymoon in Vegas*. #8—*Sneakers*. #9—*Where the Day Takes You; Unforgiven*.

**155. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd.** (792-2100). #1—Through 9/17: *Rapid Fire; Death Becomes Her*. Beg. 9/18: *Single*. #2—*Single White Female*. #3—*Sneakers*. #4—*Hellraiser III: Hell on Earth*.

**157. LOEWS PARADISE—E. 188th St. at Grand Concourse** (367-1288). #1—*Hellraiser III: Hell on Earth*. #2—*Pet Sematary Two*. #3—*3 Ninjas; Rapid Fire*. #4—*Single White Female*.

**158. CONCOURSE PLAZA—E. 161th St. nr. Grand Concourse** (588-8800). #1—*Sneakers*.#2—*Wind*. #3—*Hellraiser III: Hell on Earth*. #4—*Where the Day Takes You*. #5—*Honeymoon in Vegas*. #6—*Pet Sematary Two*. #7—*Unforgiven*. #8—*Rapid Fire*. #9—*Single White Female; 3 Ninjas*. #10—*Honey, I Blew Up the Kid; Death Becomes Her*.

**160. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy.** (409-9037). #1—*Sneakers*. #2—*Wind*. #3—*Hellraiser III: Hell on Earth*. #4—*Where the Day Takes You*. #5—*Sister Act*. #6—*Pet Sematary Two*. #7—*Honeymoon in Vegas*. #8—*Rapid Fire*. #9—*Unforgiven*. #10—*Mo' Money*. #11—*Raising Cain*. #12—*Death Becomes Her; 3 Ninjas*. #13—*Honey, I Blew Up the Kid; Single White Female*. #14—*Boomerang*.

## BROOKLYN

### AREA CODE 718

**200. ALPINE—Fifth Ave. at 69th St.** (748-4200). #1—*Honeymoon in Vegas*. #2—*Sneakers*. #3—*Out on a Limb; A League of Their Own*. #4—*Rapid Fire*. #5—*Raising Cain*. #6—*Death Becomes Her*. #7—*Single White Female*.

**203. BROOKLYN HEIGHTS—Henry St. at Orange St.** (596-7070). #1—*The Hairdresser's Husband*. #2—*Where the Day Takes You*.

**204. CANARSIE—Ave. L at E. 93rd St.** (251-0700). #1—*Unforgiven*. #2—*Honeymoon in Vegas*. #3—*Sneakers*.

**206. COBBLE HILL—Court St. at Butler St.** (596-9113). #1—*Enchanted April*. #2—*Unforgiven*. #3—*Honeymoon in Vegas*. #4—*Single White Female*. #5—*Wind*.

**208. COMMODORE—Broadway at Rodney St.** (384-7259). #1—*Pet Sematary Two*. #2—*Hellraiser III: Hell on Earth*.

**210. FORTWAY—Ft. Hamilton Pkwy. at 68th St.** (238-4200). #1—*Hellraiser III: Hell on Earth*. #2—*Wind*. #3—*Unforgiven*. #4—*Pet Sematary Two*. #5—*Where the Day Takes You*.

**211. KENMORE—Church Ave. nr. Flatbush Ave.** (284-5700). #1—*Rapid Fire*. #2—*Hellraiser III: Hell on Earth*. #3—*Pet Sematary Two*. #4—*Single White Female*.

**213. KINGS PLAZA—Flatbush Ave. at Ave. U** (253-1111). #1—*Sneakers*. #2—*Rapid Fire*. #3—*Mo' Money*. #4—*Hellraiser III: Hell on Earth*.

**214. KINGSWAY—Kings Hwy. at Coney Island Ave.** (645-8588). #1—*Single White Female*. #2—*Honeymoon in Vegas*. #3—*Where the Day Takes You*. #4—*Pet Sematary Two*. #5—*Wind*.

**215. LOEWS GEORGETOWN—Ralph Ave. at Ave. K** (763-3000). #1—*Freddie as F.R.O.7; Sister Act*. #2—*Pet Sematary Two*.

**216. LOEWS ORIENTAL—86th St. at 18th Ave.** (236-5001). #1—*Pet Sematary Two*. #2—*3 Ninjas; Death Becomes Her*. #3—*Sister Act*.

**217. MARBORO—Bay Pkwy. at 69th St.** (232-4000). #1—Through 9/17: *Single White Female*. Beg. 9/18: *Singles*. #2—*Honeymoon in Vegas*. #3—*Wind*. #4—*Hellraiser 3*.

**218. METROPOLITAN—392 Fulton St.** (858-8580). #1—*Pet Sematary Two*. #2—*Hellraiser III: Hell on Earth*. #3—*Single White Female*. #4—*Rapid Fire*.

**219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy.** (615-1700). #1—*Bob Roberts*. #2—*Wind*. #3—*Honeymoon in Vegas*. #4—*Sneakers*. #5—Through 9/17: *Where the Day Takes You*. Beg. 9/18: *School Ties*. #6—*Single White Female*. #7—Through 9/17: *Unforgiven*. Beg. 9/18: *Husbands and Wives*. #8—Through 9/17: *A Stranger Among Us; Unlawful Entry*. Beg. 9/18: *Captain Ron*. #9—Through 9/17: *Out on a Limb; Death Becomes Her*. Beg. 9/18: *Singles*.

**220. PLAZA TWIN—Flatbush Ave. nr. 8th Ave.** (636-0170). #1—*Honeymoon in Vegas*. #2—*Sneakers*.

**221. OCEANA—Brighton Beach Ave. at Coney Island Ave.** (743-4333). #1—*Pet Sematary Two*. #2—*Enchanted April*. #3—*Sneakers*. #4—*Howards End*. #5—*Single White Female; Hellraiser III: Hell on Earth*.

**222. RIDGEWOOD—Myrtle Ave. at Putnam Ave.** (821-5993). #1—*Single White Female*. #2—*Hellraiser III: Hell on Earth*. #3—*Pet Sematary Two*. #4—*Rapid Fire*. #5—*3 Ninjas; Honey, I Blew Up the Kid*.

## QUEENS

### AREA CODE 718

**300. ASTORIA—UA ASTORIA**—(545-9470). #1—*Hellraiser III: Hell on Earth*. #2—*Wind*. #3—*Single White Female*. #4—*Sneakers*. #5—*Honeymoon in Vegas*. #6—Through 9/17: *Rapid Fire; Pet Sematary Two*. Beg. 9/18: *Singles*.

**301. BAYSIDE—LOEWS BAY TERRACE**—(428-4040). #1—*Unforgiven*. #2—*Honey, I Blew Up the Kid*.

**302. BAYSIDE—THE MOVIES AT BAYSIDE**—(225-7711). #1—*Honeymoon in Vegas*. #2—*Single White Female*. #3—Through 9/17: *Enchanted April*. Beg. 9/18: *Husbands and Wives*. #4—Through 9/17: *Out on a Limb; Sister Act*. Beg. 9/18: *School Ties*.

**303. CORONA—PLAZA**—(639-7722). #1—*Pet Sematary Two; Hellraiser III: Hell on Earth; 3 Ninjas; Rapid Fire*.

**304. DOUGLASTON—MOVIEWORLD**—(423-7200). #1—*Sneakers*. #2—*Single White Female*. #3—*Wind*. #4—*Hellraiser III: Hell on Earth*. #5—*Honeymoon in Vegas*. #6—Through 9/17: *Pet Sematary Two*. Beg. 9/18: *School Ties*. #7—Through 9/17: *Out on a Limb; Rapid Fire*. Beg. 9/18: *Husbands and Wives*.

**305. ELMHURST—LOEWS ELMWOOD**—(429-4770). #1—*Hellraiser III: Hell on Earth*. #2—*Pet Sematary Two*. #3—*Where the Day Takes You*. #4—*Twin Peaks: Fire Walk With Me; 3 Ninjas*.

**306. FLUSHING—MAIN STREET**—(268-3636). #1—*Honeymoon in Vegas*. #2—*A Stranger Among Us*. #3—*Single White Female*. #4—*Unforgiven*.

**307. FLUSHING—UA QUARTET**—(359-6777). #1—*Rapid Fire; Pet Sematary Two*. #2—*Hellraiser III: Hell on Earth*. #3—*Sneakers*. #4—*Wind*.

**308. FLUSHING—UTOPIA**—(454-2323). #1—*Honeymoon in Vegas*. #2—*Sneakers*.

**309. FOREST HILLS—CINEMART**—(261-2244). #1—*Pet Sematary Two*. #2—*Enchanted April*.

**310. FOREST HILLS—CONTINENTAL**—(544-1020). #1—Through 9/17: *Rapid Fire; Out on a Limb*. Beg. 9/18: *Single White Female*. #2—*Wind*. #3—*Unforgiven*.

**311. FOREST HILLS—FOREST HILLS**—(261-7866). #1—*Bob Roberts*. #2—Through 9/17: *Single White Female*. Beg. 9/18: *Husbands and Wives*.

**312. FOREST HILLS—LOEWS TRYLON**—(459-8944). *Howards End*.

**313. FOREST HILLS—MIDWAY**—(261-8572). #1—*Sneakers*. #2—*Honeymoon in Vegas*. #3—Through 9/17: *A League of Their Own; Death Becomes Her*. Beg. 9/18: *Singles*. #4—*Sister Act*.

**314. FRESH MEADOWS—CINEMA 5**—(357-9100). #1—*Honeymoon in Vegas*. #2—*Out on a Limb; Raising Cain*. #3—*A League of Their Own; Rapid Fire*. #4—*Hellraiser III: Hell on Earth*. #5—*Where the Day Takes You*.

**315. FRESH MEADOWS—MEADOWS**—(454-6800). #1—*Pet Sematary Two*. #2—*Death Becomes Her*. #3—*Sneakers*. #4—*Wind*. #5—*Single White Female*. #6—*Bob Roberts*. #7—*Enchanted April*.

**316. JACKSON HEIGHTS—COLONY**—(478-6777). #1—*Honeymoon in Vegas*. #2—*Sneakers*.

**317. JACKSON HEIGHTS—JACKSON**—(335-0242). #1—*Single White Female*. #2—*Hellraiser III: Hell on Earth*. #3—*Rapid Fire; Pet Sematary Two*.

**318. OZONE PARK—CROSSBAY**—(848-1738). #1—*Pet Sematary Two*. #2—*Hellraiser III: Hell on Earth*. #3—*Little Nemo; Rapid Fire*.

**319. OZONE PARK—CROSSBAY II**—(641-5330). #1—*Single White Female*. #2—*Honeymoon in Vegas*. #3—*Sneakers*. #4—Through 9/17: *Death Becomes Her*. Beg. 9/18: *Singles*. #5—Through 9/17: *3 Ninjas; Out on a Limb*. Beg. 9/18: *Captain Ron*. #6—*Wind*. #7—Through 9/17: *Unforgiven*. Beg. 9/18: *Husbands and Wives*.

**320. REGO PARK—DRAKE**—(457-4002). *Mediterraneo; Mo' Money*.

**321. FLORAL PARK—NORTH SHORE TOWERS**—(229-7702). #1—*Christopher Columbus; Whispers in the Dark*.

**322. SUNNYSIDE—CENTER**—(784-3050). #1—*Single White Female*. #2—*Honeymoon in Vegas*.

## STATEN ISLAND

### AREA CODE 718

**400. ELTINGVILLE—AMBOY**—(356-3800). #1—*Honey, I Blew Up the Kid; 3 Ninjas; A League of Their Own*. #2—*Hellraiser III: Hell on Earth; Pet Sematary Two*.

**401. NEW DORP—HYLAN**—(351-6601). #1—*Sneakers*. #2—*Pinocchio; Honeymoon in Vegas*.

# An Exclusive Offer To New York Magazine® Readers:

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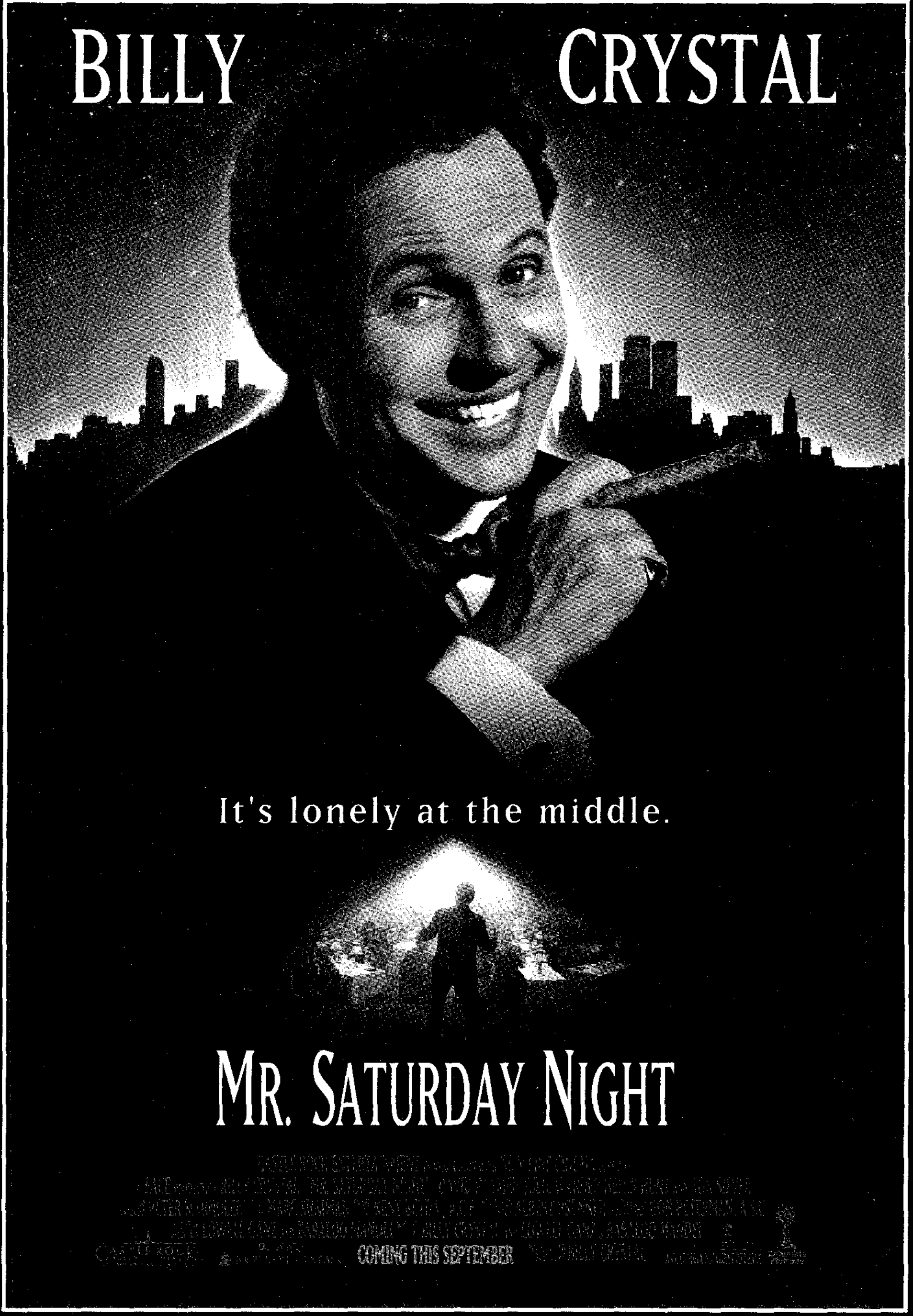
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**406. TRAVIS—THE MOVIES AT STATEN ISLAND—**(983-9600). #1—*Single White Female.* #2—*Honeymoon in Vegas.* #3—*Unforgiven.* #4—*Hellraiser III: Hell on Earth.* #5—*Wind.* #6—*Sneakers.* #7—Through 9/17: *Where the Day Takes You.* Beg. 9/18: *Husbands and Wives.* #8—*Pet Sematary Two.* #9—Through 9/17: *A League of Their Own; Rapid Fire.* Beg. 9/18: *Singles.* #10—Through 9/17: *Death Becomes Her; Out on a Limb.* Beg. 9/18: *School Ties.*

# LONG ISLAND

## AREA CODE 516

### Nassau County

**500. BALDWIN—GRAND AVENUE—**(223-2323). #1—*Death Becomes Her; Pet Sematary Two.* #2—*Hellraiser III: Hell on Earth.*

**501. BELLMORE—MOVIES—**(783-7200). *Honey, I Blew Up the Kid; A League of Their Own.*

**502. BETHPAGE—MID-ISLAND—**(796-7500). *Single White Female.*

**503. EAST MEADOW—MEADOWBROOK—**(731-2423). #1—*Single White Female.* #2—*Hellraiser III: Hell on Earth.* #3—*Unforgiven.* #4—*A League of Their Own.* #5—Through 9/17: *Unlawful Entry.* Beg. 9/18: *Singles.* #6—*Sneakers.*

**504. FRANKLIN SQUARE—FRANKLIN—**(775-3257). #1—*A League of Their Own; Pet Sematary Two.* #2—*Sneakers.* #3—*Honeymoon in Vegas.* #4—*Single White Female.*

**505. GARDEN CITY—ROOSEVELT FIELD—**(741-4007). #1—*Sneakers.* #2—*Honeymoon in Vegas.* #3—*Single White Female.* #4—*Hellraiser III: Hell on Earth.* #5—*Where the Day Takes You.* #6—*Unforgiven.* #7—*Pet Sematary Two.* #8—*Wind.*

**506. GLEN COVE—GLEN COVE—**(671-6668). #1—*Hellraiser III: Hell on Earth.* #2—*Out on a Limb.* #3—*A League of Their Own.* #4—*Honeymoon in Vegas.* #5—*Sneakers.* #6—*Wind.*

**507. GREAT NECK—SQUIRE—**(466-2020). #1—*Sneakers.* #2—*Wind.* #3—Through 9/17: *Unforgiven.* Beg. 9/18: *Singles.*

**509. HICKSVILLE—HICKSVILLE—**(931-6085). #1—*Sneakers.* #2—*Honeymoon in Vegas.*

**510. LAWRENCE—LAWRENCE—**(371-0203). #1—*Out on a Limb; Rapid Fire.* #2—*Pet Sematary Two.* #3—*Hellraiser III: Hell on Earth.*

**511. LEVITTOWN—LEVITTOWN—**(731-0516). #1—*Buffy the Vampire Slayer; Pinocchio.* #2—*Mistress; A Tale of Springtime.*

**512. LEVITTOWN—LOEWS NASSAU SIX—**(731-5400). #1—*Bob Roberts.* #2—*Honeymoon in Vegas.* #3—*Pet Sematary Two; Honey, I Blew Up the Kid.* #4—*Sister Act; 3 Ninjas.* #5—*Wind.* #6—*Where the Day Takes You.*

**513. LONG BEACH—PARK AVENUE—**(432-0576). #1—*Single White Female.* #2—*Unlawful Entry; Sister Act.*

**514. LYNBROOK—LYNBROOK—**(593-1033). #1—*Hellraiser 3.* #2—Through 9/17: *Unlawful Entry.* Beg. 9/18: *Captain Ron.* #3—*Where the Day Takes You.* #4—Through 9/17: *Mistress.* Beg. 9/18: *Captain Ron.* #5—*Wind.* #6—*Sister Act.*

**515. MALVERNE—TWIN—**(599-6966). #1—*Honey, I Blew Up the Kid; Prelude to a Kiss.* #2—*Raising Cain; 3 Ninjas; Hellraiser III: Hell on Earth; Patriot Games.*

**516. MANHASSET—MANHASSET—**(627-7887). #1—Through 9/17: *Raising Cain.* Beg. 9/18: *Husbands and Wives.* #2—Through 9/17: *Unlawful Entry.* Beg. 9/18: *School Ties.* #3—Through 9/17: *Mistress.* Beg. 9/18: *Bob Roberts.*

**517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—**(795-2244). #1—*Honeymoon in Vegas.* #2—Through 9/17: *A League of Their Own.* Beg. 9/18: *Singles.* #3—*Unforgiven.* #4—Through 9/17: *Pet Sematary Two.* Beg. 9/18: *Husbands and Wives.* #5—Through 9/17: *Death Becomes Her.* Beg. 9/18: *Captain Ron.* #6—*Single White Female.* #7—*Wind.* #8—*Sneakers.* #9—*Hellraiser III: Hell on Earth.*

**520. NEW HYDE PARK—HERRICKS—**(747-0555). #1—*Unforgiven.* #2—*A League of Their Own; Single White Female.*

**521. OCEANSIDE—OCEANSIDE—**(536-7565). #1—*Honey, I Blew Up the Kid; 3 Ninjas; Whispers in the Dark; Raising Cain.* #2—*A Stranger Among Us.*

**522. PORT WASHINGTON—MOVIES—**(944-6200). #1—*Hellraiser III: Hell on Earth.* #2—*Wind.* #3—*Out on a Limb; The Best Intentions.* #4—*Where the Day Takes You.* #5—*3 Ninjas; Christopher Columbus.* #6—*Hairdresser's Husband.* #7—*A League of Their Own; Mediterraneo.*

**523. SOUNDVIEW CINEMAS—**(944-3900). #1—*Sneakers.* #2—*Unforgiven.* #3—*Enchanted April.* #4—*Sister Act.* #5—*Honeymoon in Vegas.* #6—*Single White Female.*

**524. ROCKVILLE CENTRE—FANTASY—**(764-8000). #1—*Bob Roberts.* #2—*Enchanted April.* #3—*Unforgiven.* #4—*Single White Female.* #5—*Sneakers.*

**525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—**(678-3121). #1—*A League of Their Own.* #2—*Honeymoon in Vegas.*

**526. ROSLYN—ROSLYN—**(621-8488). #1—*Honeymoon in Vegas.* #2—*Death Becomes Her.*

**527. SYOSSET—SYOSSET TRIPLEX—**(921-5810). #1—Through 9/17: *Single White Female.* Beg. 9/18: *Singles.* #2—*Unforgiven.* #3—*Wind.*

**528. SYOSSET—UA CINEMA 150—**(364-0700). Through 9/17: *Enchanted April.* Beg. 9/18: *Husbands and Wives.*

**530. VALLEY STREAM—SUNRISE—**(825-5700). #1—*Sneakers.* #2—*Wind.* #3—*Hellraiser III: Hell on Earth.* #4—*Where the Day Takes You.* #5—*Pet Sematary Two.* #6—*Boomerang.* #7—*Single White Female.* #8—*Mo' Money.* #9—*Bebe's Kids.* #10—*Unforgiven.* #11—*Unlawful Entry; 3 Ninjas.* #12—*Rapid Fire; Honey, I Blew Up the Kid.* #13—*Sister Act; Raising Cain.*

**532. WESTBURY—DRIVE-IN—**(334-3400). #1—*Hellraiser 3.* #2—*Single White Female.* #3—*Sneakers.*

**533. VALLEY STREAM—GREEN ACRES—**(561-2100). #1—*Enchanted April.* #2—*Bob Roberts.* #3—*Honeymoon in Vegas.* #4—*Death Becomes Her.* #5—*A Stranger Among Us; A League of Their Own.* #6—*Little Nemo.*

**534. WESTBURY—WESTBURY—**(333-1911). #1—*Howards End.* #2—*Cup Finals.*

### Suffolk County

**600. BABYLON—BABYLON—**(669-3399). #1—*Wind.* #2—Through 9/17: *Single White Female.* Beg. 9/18: *Husbands and Wives.* #3—*Hellraiser III: Hell on Earth.*

**601. BABYLON—SOUTH BAY—**(587-7676). #1—*A League of Their Own; Death Becomes Her.* #2—*Sister Act; 3 Ninjas; Out on a Limb.* #3—*Honeymoon in Vegas; Sneakers.*

**603. BAY SHORE—LOEWS SOUTH SHORE MALL—**(666-4000). #1—*Unforgiven.* #2—*Pet Sematary Two.*

**606. BROOKHAVEN—MULTIPLEX—**(289-8900). #1—*Sneakers.* #2—*Wind.* #3—*Hellraiser III: Hell on Earth.* #4—*Where the Day Takes You.* #5—*Out on a Limb.* #6—*Pet Sematary Two.* #7—*Stay Tuned.* #8—*Honeymoon in Vegas.* #9—*Rapid Fire.* #10—*Christopher Columbus.* #11—*Unlawful Entry.* #12—*Honeymoon in Vegas.* #13—*Sister Act; Single White Female.* #14—*A League of Their Own; 3 Ninjas.* #15—*Unforgiven; Death Becomes Her.*

**608. COMMACK—MULTIPLEX—**(462-6953). #1—*Sneakers.* #2—*Wind.* #3—*Hellraiser III: Hell on Earth.* #4—*Where the Day Takes You.* #5—*Out on a Limb.* #6—*Christopher Columbus.* #7—*Honeymoon in Vegas.* #8—*Pet Sematary Two.* #9—*Death Becomes Her.* #10—*Sister Act.* #11—*Unlawful Entry.* #12—*3 Ninjas; Single White Female.* #13—*Honey, I Blew Up the Kid; Rapid Fire.* #14—*A League of Their Own.* #15—*Little Nemo.* #16—*Unforgiven.* #17—*Stay Tuned.*

**610. CORAM—THE MOVIES AT CORAM—**(736-6200). #1—*Unforgiven.* #2—Through 9/17: *Raising Cain.* Beg. 9/18: *Husbands and Wives.* #3—Through 9/17: *Pet Sematary Two.* Beg. 9/18: *Singles.* #4—*Hellraiser III: Hell on Earth.* #5—*Honeymoon in Vegas.* #6—*Single White Female.* #7—Through 9/17: *Stay Tuned.* Beg. 9/18: *Captain Ron.* #8—*Wind.* #9—*Sneakers.* #10—*A League of Their Own.*

**611. CORAM—PINE—**(698-6442). #1—*A League of Their Own.* #2—*Honeymoon in Vegas.* #3—*Single White Female.* #4—*Honey, I Blew Up the Kid; Sister Act.*

**612. EAST HAMPTON—CINEMAS—**(324-0448). #1—Through 9/17: *Unforgiven.* Beg. 9/18: *Singles.* #2—Through 9/17: *Wind.* Beg. 9/18: *Husbands and Wives.* #3—*Bob Roberts.* #4—Through 9/17: *Honeymoon in Vegas.* Beg. 9/18: *School Ties.* #5—*Sneakers.*

**613. ELWOOD—ELWOOD—**(499-7800). #1—*Single White Female.* #2—*Sister Act.*

**616. HUNTINGTON—SHORE—**(421-5200). #1—*Raising Cain.* #2—*Honeymoon in Vegas.* #3—*Hellraiser III: Hell on Earth.* #4—*Enchanted April.*

**617. HUNTINGTON STATION—WHITMAN—**(423-1300). *Sneakers.*

**618. ISLIP—ISLIP—**(581-5200). #1—*Sneakers.* #2—*Sister Act; Out on a Limb.* #3—*Hellraiser III: Hell on Earth.*

**619. LAKE GROVE—MALL SMITH HAVEN—**(724-9550). #1—*Single White Female.* #2—*Honeymoon in Vegas.* #3—*Sneakers.* #4—*Enchanted April.*

**620. LINDENHURST—LINDENHURST—**(957-5400). Through 9/17: *Universal Soldier.* Beg. 9/18: *Patriot Games.*

**621. MATTITUCK—MATTITUCK—**(298-4405). #1—*Wind.* #2—*Hellraiser III: Hell on Earth.* #3—*Honeymoon in Vegas.* #4—*Sneakers.* #5—*Single White Female.* #6—*Unforgiven.* #7—*A League of Their Own; Pet Sematary Two.* #8—*Death Becomes Her; Out on a Limb.*

**623. NORTHPORT—NORTHPORT—**(261-8600). Through 9/17: *Universal Soldier.* Beg. 9/18: *Patriot Games.*

**625. PATCHOGUE—THE MOVIES AT PATCHOGUE—**(363-2100). #1—*Where the Day Takes You.* #2—Through 9/17: *Stay Tuned.* Beg. 9/18: *Captain Ron.* #3—*Sneakers.* #4—*A League of Their Own.* #5—*Hellraiser III: Hell on Earth.* #6—*Honeymoon in Vegas.* #7—Through 9/17: *Rapid Fire.* Beg. 9/18: *Husbands and Wives.* #8—*Sister Act.* #9—*Single White Female.* #10—*Pet Sematary Two.* #11—*Wind.* #12—*Unforgiven.* #13—Through 9/17: *Unlawful Entry.* Beg. 9/18: *Singles.*

**627. PORT JEFFERSON—TWIN—**(928-6555). #1—*Honeymoon in Vegas.* #2—*Howards End.*

**630. SAG HARBOR—SAG HARBOR—**(725-0010). *Gas Food Lodging.*

**632. SAYVILLE—SAYVILLE CINEMAS—**(589-0040). #1—*Pet Sematary Two.* #2—*Sister Act; Unforgiven.* #3—*3 Ninjas; Single White Female.*

**633. SMITHTOWN—SMITHTOWN—**(265-1551). Through 9/17: *Universal Soldier.* Beg. 9/18: *Patriot Games.*

**634. SOUTHAMPTON—SOUTHAMPTON—**(283-1300). #1—Through 9/17: *Where the Day Takes You.* Beg. 9/18: *Wind.* #2—Through 9/17: *Enchanted April.* Beg. 9/18: *Honeymoon in Vegas.* #3—Through 9/17: *A League of Their Own.* Beg. 9/18: *Captain Ron.* #4—*Single White Female.* #5—*Hellraiser III: Hell on Earth.*

**635. STONY BROOK—LOEWS—**(751-2300). #1—*Hellraiser III: Hell on Earth.* #2—*A League of Their Own; Pet Sematary Two.* #3—*Unforgiven.*

**636. WEST ISLIP—TWIN—**(669-2626). #1—*A League of Their Own.* #2—*Patriot Games.*

**638. WESTHAMPTON—HAMPTON ARTS—**(288-2600). #1—*Enchanted April.* #2—*Honeymoon in Vegas.*

**639. WESTHAMPTON—WESTHAMPTON—**(288-1500). Through 9/17: *Howards End.* Beg. 9/18: *Husbands and Wives.*

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## NEW YORK STATE

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### *Westchester County*

**700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE**—(234-7300). #1—*Sneakers.* #2—*Enchanted April.*

**702. BRONXVILLE—BRONXVILLE**—(961-4030). #1—*Wind.* #2—Through 9/17: *A League of Their Own.* Beg. 9/18: *School Ties.* #3—*Single White Female.*

**703. GREENBURGH—CINEMA 100**—(946-4680). #1—*Sneakers.* #2—*Honeymoon in Vegas.*

**704. HARRISON—CINEMA**—(835-9800). *Honey, I Blew Up the Kid; A Stranger Among Us.*

**705. HARTSDALE—CINEMA**—(428-2200). #1—*Pet Sematary Two.* #2—*Single White Female.* #3—*Unforgiven.* #4—*Wind.*

**706. HAWTHORNE—ALL WESTCHESTER SAW MILL**—(747-2333). #1—*Sneakers.* #2—*Wind.* #3—*Hellraiser III: Hell on Earth.* #4—*Where the Day Takes You.* #5—*Bob Roberts.* #6—*Out on a Limb.* #7—*Honeymoon in Vegas.* #8—*3 Ninjas; Unforgiven.* #9—*Single White Female.* #10—*A League of Their Own; Pet Sematary Two.*

**707. LARCHMONT—PLAYHOUSE**—(834-3001). *A League of Their Own.*

**708. MAMARONECK—PLAYHOUSE**—(698-2200). #1—*Hellraiser III: Hell on Earth.* #2—*Honeymoon in Vegas.* #3—Through 9/17: *Unforgiven.* Beg. 9/18: *Singles.* #4—Through 9/17: *Single White Female.* Beg. 9/18: *Singles.*

**709. MOUNT KISCO—MOUNT KISCO**—(666-6900). #1—*A League of Their Own; 3 Ninjas.* #2—*Raising Cain.* #3—*Honeymoon in Vegas.* #4—*Freddie as F.R.O.7; Howards End.* #5—*Gas Food Lodging; Unforgiven.*

**714. PEEKSKILL—BEACH**—(737-6262). #1—*Single White Female.* #2—*Honeymoon in Vegas.* #3—*Hellraiser III: Hell on Earth.* #4—*Unforgiven.*

**715. PEEKSKILL—WESTCHESTER MALL**—(528-8822). #1—*Enchanted April.* #2—*Sister Act.* #3—*Enchanted April.* #4—*Pet Sematary Two.*

**716. PELHAM—PICTURE HOUSE**—(738-3160). *Patriot Games.*

**718. RYE—RYE RIDGE**—(939-8177). #1—*Enchanted April.* #2—*Sneakers.*

**719. SCARSDALE—FINE ARTS**—(723-6699). *Enchanted April.*

**722. YONKERS—CENTRAL PLAZA**—(793-3232). #1—*Bob Roberts.* #2—*Hellraiser III: Hell on Earth.* #3—*Sister Act.* #4—*Where the Day Takes You.*

**723. YONKERS—MOVIELAND**—(793-0002). #1—*Honeymoon in Vegas.* #2—*Honeymoon in Vegas.* #3—Through 9/17: *Pet Sematary Two.* Beg. 9/18: *Husbands and Wives.* #4—*Sneakers.* #5—*Unforgiven.* #6—Through 9/17: *Rapid Fire; Out on a Limb.* Beg. 9/18: *Singles.*

**724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY**—(245-0220). #1—*Wind.* #2—*Single White Female.* #3—*Sneakers.* #4—*Hellraiser III: Hell on Earth.* #5—Through 9/17: *Unforgiven.* Beg. 9/18: *Singles.* #6—*Honeymoon in Vegas.* #7—Through 9/17: *Out on a Limb; A League of Their Own.* Beg. 9/18: *Husbands and Wives.*

### *Rockland County*

**753. NANUET—MOVIES**—(623-0211). #1—*Raising Cain.* #2—*A Stranger Among Us.* #3—*Where the Day Takes You.* #4—*Christopher Columbus.* #5—*Sneakers.*

**755. NEW CITY—CINEMA 6**—(634-5100). #1—*Sneakers.* #2—*Wind.* #3—*Single White Female.* #4—*Honeymoon in Vegas; Sister Act.* #5—*A League of Their Own.* #6—*3 Ninjas.*

**756. NEW CITY—UA CINEMA 304**—(634-8200). #1—Through 9/17: *Enchanted April.* Beg. 9/18: *Singles.* #2—*Hellraiser III: Hell on Earth.*

**757. NYACK—CINEMA EAST**—(358-6631). *Unforgiven.*

**759. PEARL RIVER—CENTRAL**—(735-2530). #1—*A League of Their Own.* #2—*Honeymoon in Vegas.*

**760. PEARL RIVER—PEARL RIVER**—(735-6500). *Single White Female.*

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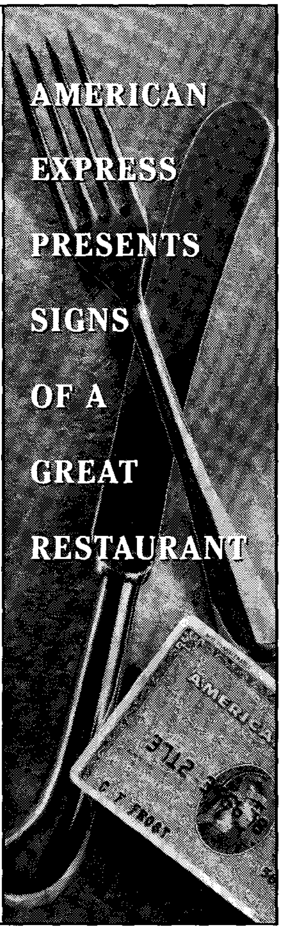

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**761. SPRING VALLEY—MARKET PLACE MALL—**(426-1600). #1—*Honeymoon in Vegas.* #2—*Pet Sematary Two.* #3—*Sister Act.* #4—*Enchanted April.* #5—*Hellraiser III: Hell on Earth.* #6—*Wind.* #7—*Single White Female.* #8—Through 9/17: *Unforgiven.* Beg. 9/18: *Husbands and Wives.* #9—Through 9/17: *Rapid Fire.* Beg. 9/18: *Captain Ron.* #10—Through 9/17: *Death Becomes Her; Out on a Limb.* Beg. 9/18: *School Ties.* #11—Through 9/17: *A League of Their Own.* Beg. 9/18: *Singles.*

**762. SPRING VALLEY—CINEMA 59—**(425-1428). #1—*Unlawful Entry.* #2—*A Stranger Among Us.*

**764. LAFAYETTE—**(357-6030). *Death Becomes Her; 3 Ninjas.*

## CONNECTICUT

### AREA CODE 203

### *Fairfield County*

**800. BROOKFIELD—**(775-0070). #1—*Out on a Limb; Death Becomes Her.* #2—*Sneakers.*

**801. DANBURY—CROWN CINE—**(743-2200). #1—*Honeymoon in Vegas.* #2—*A League of Their Own.* #3—*Sister Act.*

**802. DANBURY—CROWN CINEMA—**(748-2923). #1—*Wind.* #2—*Unforgiven.*

**803. DANBURY—CROWN PALACE—**(748-7496). #1—*Hellraiser III: Hell on Earth.* #2—*Single White Female.* #3—*Pet Sematary Two; Twin Peaks: Fire Walk With Me; 3 Ninjas.*

**805. FAIRFIELD—COMMUNITY—**(255-6555). #1—*Out on a Limb; Death Becomes Her.* #2—*A League of Their Own.*

**807. GREENWICH—CINEMA—**(869-6030). #1—*Sneakers.* #2—*Howards End.*

**808. GREENWICH—CROWN PLAZA—**(869-4030). #1—*Bob Roberts.* #2—*Enchanted April.* #3—*Wind; Honey, I Blew Up the Kid.*

**809. NEW CANAAN—PLAYHOUSE—**(966-0600). #1—*Honeymoon in Vegas.* #2—Through 9/17: *Mistress.* Beg. 9/18: *Husbands and Wives.*

**810. NORWALK—CINEMA—**(838-4504). #1—*Pet Sematary Two.* #2—*Hellraiser III: Hell on Earth.*

**813. SOUTH NORWALK—SONO—**(866-9202). 9/11–17: *Howards End* (1992). 9/18–21: *The Adjuster* (1992). 9/22–24: *Broadway Bill* (1934).

**815. STAMFORD—CROWN AVON—**(324-9205). #1—*Hellraiser III: Hell on Earth.* #2—*Pet Sematary Two; Death Becomes Her; 3 Ninjas.*

**816. STAMFORD—CROWN CINEMA—**(324-3100). #1—*A League of Their Own.* #2—*Unforgiven.* #3—*Where the Day Takes You.*

**817. STAMFORD—CROWN RIDGEWAY—**(323-5000). #1—*Single White Female.* #2—*Honeymoon in Vegas.*

**818. STRATFORD—UA STRATFORD SQUARE—**(377-5056). #1—*Sneakers.* #2—*Honeymoon in Vegas.* #3—*Hellraiser III: Hell on Earth.* #4—*Rapid Fire; Out on a Limb.* #5—*Wind.* #6—*Pet Sematary Two.*

**819. TRUMBULL—CROWN CINEMA—**(374-0462). #1—*Single White Female.* #2—*A League of Their Own; Pet Sematary Two.* #3—*Unforgiven.*

**820. WESTPORT—FINE ARTS—**(227-3324). #1—*Wind.* #2—*Unforgiven.* #3—*Sneakers.* #4—*Enchanted April.*

**821. WESTPORT—POST—**(227-0500). *Single White Female.*

**822. WILTON—CINEMA—**(762-5678). *Honeymoon in Vegas.*

## NEW JERSEY

### AREA CODE 201

### *Hudson County*

**900. ARLINGTON—LINCOLN CINEMA FIVE—**(997-6873). #1—*Sneakers.* #2—*Honeymoon in Vegas.* #3—*Pet Sematary Two.* #4—*Death Becomes Her; Single White Female.* #5—*3 Ninjas; Sister Act.*

**901. JERSEY CITY—HUDSON CINEMA 4—**(434-1414). #1—*Pet Sematary Two.* #2—*Hellraiser III: Hell on Earth.* #3—*Raising Cain; Rapid Fire.* #4—*Single White Female.*

**902. JERSEY CITY—NEWPORT CENTER—**(626-3200). #1—*Out on a Limb; Death Becomes Her.* #2—*Pet Sematary Two.* #3—*Wind.* #4—*Sneakers.* #5—*Hellraiser III: Hell on Earth.* #6—*Rapid Fire.* #7—*Unforgiven.* #8—*Honeymoon in Vegas.* #9—*Single White Female.*

**903. JERSEY CITY—HUDSON MALL CINEMAS—**(434-1414). #1—*Hellraiser III: Hell on Earth.* #2—*Single White Female.* #3—*Pet Sematary Two; Rapid Fire.* #4—*Raising Cain; Pinocchio.*

**904. SECAUCUS—LOEWS MEADOW PLAZA 8—**(902-9200). #1—*Wind.* #2—*Death Becomes Her.* #3—*3 Ninjas; Whispers in the Dark.* #4—*Sister Act.* #5—*Raising Cain.* #6—*Honey, I Blew Up the Kid; Out on a Limb.* #7—*Honeymoon in Vegas.* #8—*Where the Day Takes You.*

**905. SECAUCUS—LOEWS MEADOW SIX—**(866-6161). #1—*Hellraiser III: Hell on Earth.* #2—*Single White Female.* #3—*Rapid Fire.* #4—*Unforgiven.* #5—*Pet Sematary Two.* #6—*Sneakers.*

**906. GUTTENBERG—GALAXY TRIPLEX—**(854-6540). #1—*Sister Act.* #2—*Whispers in the Dark; Honey, I Blew Up the Kids.* #3—*Death Becomes Her.*

**907. WEST NEW YORK—MAYFAIR—**(865-2010). *3 Ninjas; Pet Sematary Two; Sister Act; Whispers in the Dark; Honey, I Blew Up the Kid.*

**908. UNION CITY—SUMMIT THEATER—**(865-2886). #1—*Buffy the Vampire Slayer; 3 Ninjas; Pet Sematary Two.* #2—*Sister Act; Honey, I Blew Up the Kid; Raising Cain.*

### *Essex County*

**910. BLOOMFIELD—CENTER—**(748-7900). *Sister Act.*

**911. BLOOMFIELD—ROYAL—**(748-3555). #1—*Hellraiser III: Hell on Earth.* #2—*Pet Sematary Two.*

**912. CEDAR GROVE—CINEMA 23—**(857-0877). #1—*Honeymoon in Vegas.* #2—*Unforgiven.* #3—*Pet Sematary Two.* #4—*Patriot Games; Sister Act.* #5—*3 Ninjas; A League of Their Own.*

**915. LIVINGSTON—COLONY—**(992-1646). #1—Through 9/17: *3 Ninjas; Single White Female.* Beg. 9/18: *School Ties.* #2—*Honeymoon in Vegas.* #3—*Sneakers.*

**916. MILLBURN—MILLBURN—**(376-0800). #1—*Sister Act.* #2—*Sneakers.*

**917. MONTCLAIR—CLARIDGE—**(746-5564). #1—*Mistress.* #2—*The Best Intentions* . #3—*Sneakers.*

**918. MONTCLAIR—WELLMONT—**(783-9500). #1—*Honey, I Blew Up the Kid; Rapid Fire.* #2—*3 Ninjas; A League of Their Own.*

**919. NEWARK—ALL-JERSEY MULTIPLEX—**(817-8100). #1—*Sneakers.* #2—*Wind.* #3—*Hellraiser III: Hell on Earth.* #4—*Where the Day Takes You.* #5—*Honeymoon in Vegas.* #6—*Pet Sematary Two; Death Becomes Her.* #7—*Rapid Fire.* #8—*Mo' Money; Bebe's Kids.* #9—*Unforgiven.* #10—*Single White Female.* #11—*Boomerang; Raising Cain.* #12—*3 Ninjas; Honey, I Blew Up the Kid.*

**920. UPPER MONTCLAIR—BELLEVUE—**(744-1455). #1—Through 9/17: *Single White Female.* Beg. 9/18: *Husbands and Wives.* #2—*Wind.* #3—*Enchanted April.*

**922. WEST ORANGE—ESSEX GREEN—**(731-7755). #1—*Single White Female.* #2—*Enchanted April; Pet Sematary Two.* #3—*Bob Roberts.*

### AREA CODE 908

### *Union County*

**931. CRANFORD—CRANFORD—**(276-9120). #1—*Sneakers.* #2—*Hellraiser III: Hell on Earth.*

**932. ELIZABETH—ELMORA—**(352-3483). *A Stranger Among Us.*

**933. LINDEN—LINDEN FIVE—**(925-9787). #1—*Sneakers.* #2—*Single White Female.* #3—*Hellraiser III: Hell on Earth.* #4—*Honeymoon in Vegas; Unforgiven.* #5—*Pet Sematary Two; 3 Ninjas.*

**934. ROSELLE PARK—NEW PARK—**(241-2525). #1—*Single White Female.* #2—*Honeymoon in Vegas.* #3—*Death Becomes Her; Pet Sematary Two.* #4—*Unforgiven.* #5—*Raising Cain; Sister Act.*

**935. UNION—LOST PICTURE SHOW—**(964-4497). *Enchanted April.*

**936. UNION—UNION—**(686-4373). #1—*Wind.* #2—*Honeymoon in Vegas.*

**937. WESTFIELD—RIALTO—**(232-1288). #1—*Honeymoon in Vegas.* #2—*Single White Female.* #3—Through 9/17: *A League of Their Own.* Beg. 9/18: *Husbands and Wives.*

**938. WESTFIELD—TWIN—**(654-4720). #1—*Howards End.* #2—*3 Ninjas; Sister Act.*

### AREA CODE 201

### *Bergen County*

**950. BERGENFIELD—CINEMA 5—**(385-1600). #1—*Wind.* #2—*Hellraiser III: Hell on Earth.* #3—*Unforgiven.* #4—*Out on a Limb.* #5—*Single White Female.*

**951. CLOSTER—CLOSTER—**(768-8800). *Sneakers.*

**952. EDGEWATER—LOEWS SHOWBOAT—**(941-3660). #1—*Single White Female.* #2—*Unforgiven.* #3—*Sneakers.* #4—*Honeymoon in Vegas.*

**953. EMERSON—QUAD—**(261-1000). #1—*Honeymoon in Vegas.* #2—*A League of Their Own.* #3—*Death Becomes Her; Pet Sematary Two.* #4—*Sister Act; Honey, I Blew Up the Kid.*

**961. PARAMUS—ROUTE 4—**(487-7909). #1—*Sneakers.* #2—*Pet Sematary Two.* #3—*Sister Act.* #4—*Where the Day Takes You.* #5—*Single White Female.* #6—*Honeymoon in Vegas.* #7—*Wind.* #8—*Enchanted April.* #9—*Out on a Limb; Death Becomes Her.* #10—*Bob Roberts.*

**962. PARAMUS—ROUTE 17—**(843-3830). #1—*Unforgiven.* #2—*Hellraiser III.* #3—*Raising Cain; Rapid Fire.*

**964. RAMSEY—LOEWS INTERSTATE—**(327-0153). #1—*Honeymoon in Vegas.* #2—*Sneakers.*

**965. RIDGEFIELD—PARK 10—**(440-6661). #1—*Unforgiven.* #2—*Freddie as F.R.O.7; Rapid Fire.* #3—*Honey, I Blew Up the Kid; Out on a Limb.* #4—*Enchanted April.* #5—*Sneakers.* #6—*Wind.* #7—*Pet Sematary Two.* #8—*Single White Female.* #9—*Honeymoon in Vegas.* #10—*Death Becomes Her.* #11—*Hellraiser III: Hell on Earth; Where the Day Takes You.*

**966. RIDGEFIELD PARK—RIALTO—**(641-0617). #1—*Howards End; Sister Act.*

**967. RIDGEWOOD—WARNER—**(444-1234). #1—*A Stranger Among Us.* #2—*Honeymoon in Vegas.* #3—*A League of Their Own.* #4—*Single White Female.*

**969. TEANECK—MOVIE CITY—**(836-3334). #1—*Cool World; Buffy the Vampire Slayer; Diggstown; Little Nemo.* #2—*Batman Returns; Housesitter.* #3—*Patriot Games; Pinocchio.*

**970. TENAFLY—CINEMA 4—**(871-8889). #1—*Honeymoon in Vegas.* #2—*Enchanted April.* #3—*Mistress; 3 Ninjas.* #4—*A League of Their Own.*

**971. WASHINGTON TOWNSHIP—CINEMA—**(666-8020). #1—*Mistress.* #2—*Enchanted April; 3 Ninjas.* #3—*Sneakers.*

**972. WESTWOOD—PASCACK—**(664-3200). #1—*Single White Female.* #2—Through 9/17: *Unforgiven.* Beg. 9/18: *Husbands and Wives.* #3—*Wind.* #4—Through 9/17: *Howards End.* Beg. 9/18: *Singles.*

For movie showtimes CALL 777-FILM NEW YORK MAGAZINE
Your what where and when guide to the movies.

# BRIEF MOVIE REVIEWS

COMPILED BY KATE O'HARA

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

**MPAA RATING GUIDE**

| | |
|---|---|
| G: | **General Audiences. All ages admitted.** |
| PG: | **Parental Guidance Suggested. Some material may be inappropriate for children.** |
| PG-13: | **Parents Strongly Cautioned. Some material may be inappropriate for children under 13.** |
| R: | **Restricted. Under 17 requires accompanying parent or adult guardian.** |
| NC-17: | **No children under 17 admitted.** |

## NEW FILMS

★ **New films recommended by *New York's* critic.**

**THE BEST INTENTIONS**—(3 hrs. 2 min.; 1992) In Swedish with English subtitles. In a screenplay based on the lives of his own parents, Ingmar Bergman tells of a penniless theology student, his beautiful upper-class wife, and their struggle to maintain their marriage in the face of great opposition from their families and a rigid social class system. Directed by Bille August. With Samuel Froler and Pernilla August. NR. **43, 522, 917**

**BLADE RUNNER**—(1 hr. 56 min.; 1982, 1992) This rerelease of Ridley Scott's 1982 homage-parody of forties *film noir* features new footage and a revised ending. With Harrison Ford as a twenty-first-century Los Angeles police detective on a mission to eliminate some humanoids gone berserk. R. **10**

**BOB ROBERTS**—(1 hr. 43 min.; 1992) Director, writer, and star Tim Robbins skewers the American political system in a satire about a folk-singing, right-wing rebel and his campaign for a seat in the U.S. Senate. With Giancarlo Esposito, Ray Wise, and Gore Vidal. R. **10, 55, 79, 219, 311, 315, 512, 516, 524, 533, 612, 706, 722, 808, 922, 961**

**BOOMERANG**—(1 hr. 58 min.; 1992) In his new comedy, Eddie Murphy plays a corporate Mr. Suave who attracts and manipulates women, then receives his comeuppance from a woman tougher than he is. The movie, amateurishly directed by Reginald Hudlin, has been mounted in a heavily swank, neo-fifties style—Rock Hudson retro. Writers Barry W. Blaustein and David Sheffield used to work for Murphy on *Saturday Night Live*, and they're still writing skit material. (7/20/92) R. **36, 160, 530, 919**

**A BRIEF HISTORY OF TIME**—(1 hr. 24 min.; 1992) In his latest documentary, director Errol Morris (*The Thin Blue Line*) follows renowned scientific thinker Stephen Hawking in his quest to understand our place in the universe. Inspired by Hawking's book of the same name. NR. **81**

**BROTHER'S KEEPER**—(1 hr. 44 min.; 1992) In an award-winning documentary, filmmakers Joe Berlinger and Bruce Sinofsky delve into the mysterious death of Bill Ward, one of four illiterate bachelor brothers—dairy farmers who had never been farther than a few miles from their squalid home in upstate New York. The lyrical and true story begins when one brother is accused of the killing and the simple farmers are thrust into a whirlwind of media attention. NR. **1**

**CAPTAIN RON**—(1 hr. 44 min.; 1992) When frazzled executive Martin Harvey inherited a boat from a favorite uncle, he had dreams of seafaring adventure. But the boat's full of holes, the captain is worse, and Martin's got a sinking feeling. PG-13. **11, 26, 36, 55, 67, 219, 319, 514, 514, 517, 610, 625, 634, 761**

**CHRISTOPHER COLUMBUS: THE DISCOVERY**—(2 hrs. 1 min.; 1992) Marlon Brando, Tom Selleck, Rachel Ward, and George Corraface star in this sweeping epic about the famous (some would say infamous) explorer. Directed by John Glen. PG-13. **18, 60, 67, 321, 522, 606, 608, 753**

**CROSSING THE BRIDGE**—(1 hr. 43 min.; 1992) Three young men confront their consciences—and a possible future in jail—as they embark upon a dangerous but highly lucrative smuggling mission across the U.S./Canadian border. With Jason Gedrick, Josh Charles, and Stephen Baldwin. Directed by Mike Binder. R. **11, 19, 26, 40, 55**

**DEATH BECOMES HER**—(1 hr. 39 min.; 1992) A movie that not only is contemptuous of the audience but has the unique quality of being contemptuous of itself. Two Beverly Hills harridans (Meryl Streep and Goldie Hawn), both in love with the same pathetic man (Bruce Willis), seek eternal youth and immortality by drinking a potion, which. . . . Oh, forget it. There *is* no plot, just a concept: Turn two famous actresses into cartoon figures and pass off the results as "black comedy." The movie is a festival of overblown gothic high jinks. The target of the movie's jokes is female vanity, but since Director Robert Zemeckis exhibits not a trace of affection for the actresses (or for any of the men, either), one feels humiliated merely watching his crude-spirited wit. Goldie Hawn is awful, but Meryl Streep at least works with her customary skill. (8/10/92) PG-13. **19, 41, 53, 83, 89, 150, 155, 158, 160, 200, 216, 219, 313, 315, 319, 406, 500, 517, 526, 533, 601, 606, 608, 621, 761, 764, 800, 805, 900, 902, 904, 906, 919, 934, 953, 961, 965**

**DELICATESSEN**—(1 hr. 37 min.; 1992) An exhaustingly inventive new comedy by the young French filmmaking team of Jean-Pierre Jeunet and Marc Caro. Set in a post-apocalyptic future without livestock, it's the story of an innocent, Louison (Dominique Pinon), who takes a job as a handyman in a lonely building whose landlord routinely slaughters newcomers, turning them into cutlets and sausage for his tenants. The credits say this movie's "presented by" Terry Gilliam, which is as much a warning as an inducement. Jeunet and Caro are too eager to be caught in the act of being clever—the movie gets lost in the funhouse of its own flamboyance. (Powers, 4/13/92) NR. **3**

**LA DISCRÈTE**—(1 hr. 35 min.; 1992) In French with English subtitles. An emotionally inert movie and, for all its high-toned literary perversities, a dead-obvious one, too. In Paris, two men—one old and remote (Maurice Garrel), the other young and wildly narcissistic (the priggish Fabrice Luchini)—play nasty tricks on a young girl (Judith Henry), a student who turns out to be stronger than either man had expected. Though intended as an exposure of the young man's fluent self-satisfaction, *La Discrète* has been made in a style that one can only call . . . self-satisfied. That is, without grace, speed, or daring. The writer-director Christian Vincent depends on the kind of feeble aphorisms that so often try, and fail, to do the work of dramatic construction in intellectual French movies. See it only if you can be wowed by such lines as "Women are pragmatic: They know proofs of love exist but love does not exist." (8/24/92) NR. **81**

**ENCHANTED APRIL**—(1 hr. 38 min.; 1992) Director Mike Newell's film starts well. In drizzly London, in the twenties, two middle-class women (Josie Lawrence and Miranda Richardson) pull themselves free from stifling marriages and rent a medieval castle on the Italian seacoast for a month. As they meet their unlikely collaborators in this venture—a literary battle-ax (Joan Plowright) and a brittle young socialite (the beautiful Polly Walker), both of whom also need to get away—Newell sets up the social contrasts amusingly. The scenes play swiftly and well. But soon after the four women arrive at their sunshiny paradise, the movie turns soft, with everyone being terribly nice to everyone else. The husbands show up, and they're suddenly very nice too. Newell lets the comic atmosphere evaporate; he gives in to the audience's desire for everything to turn out well.(8/17/92) PG. **3, 63, 85, 206, 221, 302, 309, 315, 523, 524, 528, 533, 616, 619, 634, 638, 700, 715, 715, 718, 719, 756, 761, 808, 820, 920, 922, 935, 961, 965, 970, 971**

**GAS FOOD LODGING**—(1 hr. 42 min.; 1992) A single mother and waitress struggles to raise two teenage daughters—one a dreamy movie buff, the other a sulky rebel—in a dusty roadside town in New Mexico. With Brooke Adams, Fairuza Balk, and Ione Skye. Directed by Allison Anders. R. **1, 630, 709**

**THE HAIRDRESSER'S HUSBAND**—(1 hr. 24 min.; 1992) In French with English subtitles. The erotic obsessions of Patrice Leconte may yield a great movie someday, but this isn't it. In a French coastal town in the forties, a boy, twelve, becomes infatuated with the fleshy hairdresser who works in his local barbershop. Years later, as a middle-aged man (played by Jean Rochefort), he marries a beautiful young hairdresser (Anna Galiena) in the same town, and they commence a folie à deux in the shop itself, shutting out life, living only for each other. The movie is not about passion; it's about a bizarrely specialized male fantasy—the hairdresser as dumb earth mother. In this one-sided scheme, the young woman is fully content to remain the object of her husband's fancy; she fears only the waning of his desire. Rochefort is the best thing in it. (6/22/92) NR. **11, 44, 203, 522**

**HELLRAISER III**—(1 hr. 34 min.; 1992) Clive Barker's Black Prince of Hell rears his ugly head a third time, walking the Earth in search of human souls. R. **2, 8, 18, 26, 33, 52, 65, 89, 91, 150, 152, 155, 157, 158, 160, 208, 210, 211, 213, 217, 218, 221, 222, 300, 303, 304, 305, 307, 314, 317, 318, 400, 406, 500, 503, 505, 506, 510, 514, 601, 517, 522, 530, 532, 600, 606, 608, 610, 616, 618, 621, 625, 634, 635, 706, 708, 714, 722, 724, 756, 761, 803, 810, 815, 818, 901, 902, 903, 905, 911, 919, 931, 933, 950, 962, 965**

**HONEY, I BLEW UP THE KID**—(1 hr. 29 min.; 1992) Three years after shrinking (and ultimately unshrinking) his children, scientist Wayne Szalinski still hasn't learned his lesson. This time, baby Adam toddles in front of an enlargement ray and grows to be 112 feet tall. With Rick Moranis and Marcia Strassman. Directed by Randal Kleiser. PG. **36, 158, 160, 222, 301, 400, 501, 512, 515, 521, 530, 608, 611, 704, 808, 904, 906, 907, 908, 918, 919, 953, 965**

**HONEYMOON IN VEGAS**—(1 hr. 36 min.; 1992) In Andrew Bergman's rambunctious new comedy, hundreds of Elvis impersonators gather in the desert paradise for a convention. The theme of the movie is that Americans are stumbling around among counterfeits, unable to separate the copy from the original. Jack (Nicolas Cage), a goodhearted but rather rattled and fearful young man, afraid of marriage, takes his girl, Betsy (Sarah Jessica Parker), to Las Vegas, intending to tie the knot at last. And then it happens: In the lobby of Bally's, a New York gangster and gambler named Tommy Korman (James Caan) lays eyes on Betsy and sees an exact resemblance to his dead wife. He has to have her, and soon he snookers Jack into a poker game and gets the poor eager slob so far into debt that Jack, for fear of his life, has to give up Betsy to the gangster for the weekend. The joke is that Tommy is utterly serious about marrying her. The movie becomes a disjointed, frenetic chase comedy that stretches out to lush Kauai, where Tommy has a home, and then roars back into Vegas. James Caan drifts in and out of focus, and Nicolas Cage lets his eyebrows fly up and shouts his way through the role. Bergman seems to be caught between romantic comedy and outright buffoonery. (9/7/92) PG-13. **13, 18, 24, 34, 62, 68, 80, 152, 158, 160, 200, 204, 206, 214, 217, 219, 220, 300, 302, 304, 306, 308, 313, 314, 316, 319, 322, 401, 406, 504, 505, 506, 509, 512, 517, 523, 524, 526, 533, 601, 606, 606, 608, 610, 611, 612, 616, 619, 621, 625, 627, 634, 638, 703, 706, 708, 709, 714, 723, 723, 724, 755, 759, 761, 801, 809, 817, 818, 822, 900, 902, 904, 912, 915, 919, 933, 934, 936, 937, 952, 953, 961, 964, 965, 967, 970**

★**HOWARDS END**—(2 hrs. 20 min.; 1992) The images in this Merchant Ivory adaptation of E. M. Forster's great novel are weighted and dark, with mysterious power, and the movie as a whole has extraordinary poise and spirit. Vanessa Redgrave is Ruth Wilcox, the dying mistress of the country farmhouse Howards End, which may stand for what's best in the England of 1910; Anthony Hopkins is her brusque, intelligent, but fatally limited husband, Henry, a millionaire in the rubber trade, the very soul of the Empire. After Mrs. Wilcox dies, Henry proposes marriage to Margaret Schlegel (Emma Thompson), one of two intellectual, liberal sisters living on a private income in London. And Helena Bonham Carter is extraordinary as Margaret's impetuous sister Helen, who becomes the champion of a culture-hungry but impoverished young clerk, Leonard Bast (Sam West). Ruth Prawer Jhabvala did the adaptation; cinematography by Tony Pierce-Roberts; music by Richard Robbins. (3/9/92) PG. **50, 221, 312, 534, 627, 639, 709, 807, 813, 938, 966, 972**

**HUSBANDS AND WIVES**—(1 hr. 47 min.; 1992) Reviewed in this issue. R. **8, 18, 67, 85, 219, 302, 304, 311, 319, 406, 516, 517, 528, 600, 610, 612, 625, 639, 723, 724, 761, 809, 920, 937, 972**

**JOHNNY SUEDE**—(1 hr. 37 min.; 1992) Johnny (Brad Pitt of *Thelma and Louise*), an aspiring but not very talented musician with a penchant for suede and Ricky Nelson, struggles to make it big in an unnamed metropolis. But a new love and a desperate series of events cause him to take a second look at his limited existance. R. **3**

★**LAWS OF GRAVITY**—(1 hr. 40 min.; 1992) Exhilarating. Nick Gomez's extraordinary little movie about life among petty thieves in the Greenpoint section of Brooklyn has an irresistible, flowing vitality. Gomez uses a hand-held camera and semi-improvised dialogue, and gets a rough, active surface, but he does it with astonishing discipline. There's a certain amount of bullyragging and repetition, but never the sense that something is missing. Jean de Segonzac's camera seems always in the right place. Segonzac receives the emotion as it is created rather than merely recording what has been rehearsed and predigested. In low-life Greenpoint, everyone is connected to everyone else; the loan shark, the fence, the thieves, and their flatterers and hangers-on all see one another constantly. That's what holds the men and women of the neighborhood to a hopeless way of life. Violence grows out of the very connectedness that has largely vanished and that we used to think made the cities livable. Quite a complex thing to say for a movie that cost the hilarious sum of $38,000. All it takes is talent. (9/7/92) R. **6**

**A LEAGUE OF THEIR OWN**—(2 hrs. 4 min.; 1992) In her exuberant and sentimental comedy about women's baseball in the forties, Penny Marshall brings out the pastoral beauty of the game in its more obscure reaches—the back country ball fields, the old team buses crawling through ripe farmlands. The actresses swing, catch, and slide with enthusiasm—especially Geena Davis, who gives a regal, almost imperious performance as Dottie, a great player who knows how to get the job done. And Tom Hanks, as the team's manager, an alcoholic former major-league star, suggests that in the right roles he could become not merely likable and funny but a great actor. Alas, the movie is trite: We can see every plot development coming. Marshall coldly uses Madonna, who plays a slut and is treated like a slut—distantly and contemptuously. Marshall has revived women's baseball, it turns out, only to condescend to it. (7/20/92) PG. **19, 38, 45, 64, 200, 313, 314, 400, 406, 501, 503, 504, 506, 517, 520, 522, 524, 533, 601, 606, 608, 610, 611, 621, 625, 634, 635, 636, 702, 706, 707, 709, 724, 755, 759, 761, 801, 805, 816, 819, 912, 918, 937, 953, 967, 970**

**LIGHT SLEEPER**—(1 hr. 43 min.; 1992) Paul Schrader's up to his usual tricks, dressing an old-fashioned potboiler in the gaudy silks of theological import. John LeTour (Willem Dafoe) is a laconic ex-junkie who drives around Manhattan in limousines, delivering cocaine for an upscale dealer (Susan Sarandon). Forty, with no prospects and sick of the drug trade, LeTour wants to change his life; when he bumps into his old lover Marianne (Dana Delany), he dreams of winning her back and redeeming their squalid past. Like all of Schrader's work, it's about the individual's solitary struggle for cleanliness in a hopelessly besmirched world. The New York drug scene may be corrupt, but this movie's reigning image of decadent Manhattan looks like a running gag from a Neil Simon comedy about out-of-towners: the action happens during a garbage strike, and each time LeTour walks down a sidewalk, the mound of black trash bags is higher. Schrader obviously wants us to feel the heat closing in, but he's also eager to make his lead characters metaphysically cool. And so, Dafoe and Sarandon come across as poseurs—we don't feel anything for them. But we feel for Delany, who steals the picture by displaying the still-tender scars of a woman who knows the infinite precariousness of her escape from the past. In contrast, Schrader seems bent on going backward. As its derivative climax makes clear, this movie is little more than an East Coast remake of *American Gigolo*, with Hefty bags replacing venetian blinds, and drugs standing in for prostitution. "Of course *American Gigolo* is better," a novelist friend said. "Sex is more interesting than cocaine." (Powers, 8/31/92) R. **3, 66, 85**

**THE LIVING END**—(1 hr. 32 min.; 1992) A dark and comic look at the desperate relationship of two young lovers (Mike Dytri and Craig Gilmore), both HIV-positive, as they wander aimlessly through the American wastelands. Directed by Gregg Araki. NR. **3, 58**

**LONDON KILLS ME**—(1 hr. 47 min.; 1992) Hanif Kureishi (*My Beautiful Laundrette* and *Sammy and Rosie Get Laid*) wrote and directed this look at London's poverty-ridden Portobello Market, where a gang member's search for a better life becomes an odyssey for the perfect pair of shoes. With Justin Chadwick, Steven Mackintosh, and Emer McCourt. R. **11**

**MEDITERRANEO**—(1 hr. 32 min.; 1991) A bittersweet tale of eight Italian soldiers sent to garrison a remote Greek island during World War II. But when their ship sinks, leaving them stranded, they forget their original purpose altogether and form a small Greek-Italian community. Dir. by Gabriele Salvatores. NR. **15, 49, 320, 522**

**MISTRESS**—(1 hr. 50 min.; 1992) A discouraged Hollywood screenwriter/director tries to leave Tinseltown for New York but discovers that his true love is the big screen and his favorite word, "action." R. **14, 46, 511, 514, 516, 809, 917, 970, 971**

**MO' MONEY**—(1 hr. 35 min.; 1992) A small-time hustler (Damon Wayans) decides to go straight when he meets the girl of his dreams, but not before he gets in one last con—the con of a lifetime. Directed by Peter Macdonald. R. **36, 51, 152, 160, 213, 320, 530, 919**

**NIGHT ON EARTH**—(2 hrs. 8 min.; 1992) New York independent filmmaker Jim Jarmusch has become a mild experimentalist offering neither visionary fervor nor formal boldness. *Night on Earth* is composed of five vignettes, set in Los Angeles, New York, Paris, Rome, and Helsinki, all at night, and all involving taxi drivers and passengers. After a dismissible opening vignette, with Winona Ryder as a Los Angeles taxi driver who wants to be a mechanic, Jarmusch develops his usual jokes about alienated outsiders meeting and bashing one another. What was a fresh rhythm in *Stranger Than Paradise* has not turned into a powerful new perception of reality—it's more like an impotent new perception of art. The curtness of Jarmusch's methods may, in the end, mark the limits of his interest in the life around him. With Roberto Benigni. (5/18/92) R. **3**

★**ONE FALSE MOVE**—(1 hr. 45 min.; 1992) A fascinating and emotionally satisfying little crime picture made for only $2.5 million by black director Carl Franklin. It begins in Los Angeles with a frightening drug-world rubout. A trio of criminals cold-bloodedly rip off a large stash of cocaine and cash from two families, killing six people. Franklin puts the camera on the floor and captures the terror of a woman trussed and about to be killed. As the trio hit the road, heading east to Houston to sell the drugs, Franklin sticks closely to the B-movie tradition of impassive, grubby realism. He takes his time, and the tensions build up superbly. The leader, Pluto (Michael Beach), is highly intelligent—a cautious, pragmatic psychopath. His prison buddy Ray (Billy Bob Thornton) is a white-trash Southerner, uncontollably violent, who keeps himself on some sort of even keel with cocaine. He also supplies his black girlfriend, Fantasia (Cynda Williams), who's pathetically tagging along. Meanwhile, in Fantasia's hometown in Arkansas, another multi-racial trio—of cops this time—is awaiting her arrival. Super performances by Cynda Williams and Bill Paxton, perfectly cast as the enthusiastic but dim local police chief, Dale "Hurricane" Dixon. Written by Billy Bob Thornton and Tom Epperson. (7/27/92) R. **15, 44**

**OUT ON A LIMB**—(1 hr. 23 min.; 1992) Matthew Broderick is a financial whiz who has just been robbed in the backwoods town of Buzzsaw. But in this desolate logging town, help is a dubious prospect and comes in the form of a corrupt mayor, his evil twin, two dimwitted brothers, and a beautiful redhead. PG. **20, 38, 59, 87, 200, 219, 302, 304, 310, 314, 319, 406, 506, 510, 522, 601, 606, 608, 618, 621, 706, 723, 724, 761, 800, 805, 818, 902, 904, 950, 961, 965**

**PET SEMATARY TWO**—(1 hr. 42 min.; 1992) In the process of burying a beloved pet, two teenage boys unearth the cryptic powers of Stephen King's infamous graveyard. With Edward Furlong, Anthony Edwards, and Clancy Brown. Directed by Mary Lambert. R. **8, 18, 24, 32, 59, 67, 85, 91, 150, 152, 157, 158, 160, 208, 210, 211, 214, 215, 216, 218, 221, 222, 300, 303, 304, 305, 307, 309, 315, 317, 318, 400, 406, 500, 504, 505, 510, 512, 517, 530, 603, 606, 608, 610, 621, 625, 632, 635, 705, 706, 715, 723, 761, 803, 810, 815, 818, 819, 900, 901, 902, 903, 905, 907, 908, 911, 912, 919, 922, 933, 934, 953, 961, 965**

★**THE PLAYER**—(2 hrs. 3 min.; 1992) In his amazing comeback movie, Robert Altman scores again and again off the great powers of Hollywood, yet this saturnine comedy is so richly ambiguous in its permutations of guilt and innocence, arrogance and shame, that calling it a "satire" seems to limit it. The "hero," Griffin Mill (Tim Robbins), a rising young Hollywood studio executive, moves through his life with the controlled smoothness of a snake in water. Though entirely ruthless, he is polite and strikingly intelligent, and Tim Robbins brings a touch of amused awareness to the role that lets us know that Griffin enjoys playing a game. In a rare uncalculated moment, Griffin murders a screenwriter who he thinks is threatening him. Altman's movie is a wonder of texture and wit, starting from the opening shot, which not only introduces all the major themes of the film but manages to sum up the entire history of Hollywood, from the twenties right down to the compromising present. Possessed by what he wants to say, Altman has put back into his cinematic style the dramatic emotions, the shocks of comedy and malice and lyrical sweetness that made everyone imitate him in the first place. With Greta Scacchi, Vincent D'Onofrio, Fred Ward, and a mass of Hollywood stars playing themselves. Based on Michael Tolkin's 1988 novel. (4/20/92) R. **11, 54, 59**

**RAISING CAIN**—(1 hr. 35 min.; 1992) Brian De Palma returns to thriller filmmaking with a delirious piece of monkeyshines. The movie touches (peripherally) on the kidnapping of children, but even the most literal-minded viewer should see that the story is just a pretext for jokes and taunting fantasies and visual showing off. De Palma sketches in a ridiculous premise and then doesn't bother to support it—instead, he's trying things so juicily and intricately outlandish that one can only laugh. John Lithgow plays so many characters—or, rather, so many different aspects of a single schizoid character, including women and children—that he might be doing a one-man show Off Broadway. When we first see him, he is Dr. Carter Nix, a psychologist living in California who is obsessed with child-rearing and who spends an inordinate amount of time with his baby daughter. Lithgow is also Carter's evil twin brother, Cain, and his father. Huge, with a looming forehead and wolflike teeth, Lithgow can be heavily menacing. Since the material is hokum, Lithgow, working on the sound principle that nothing could sink the movie faster than realism, carries everything to extremes. On the same day that Carter is stealing his own baby, Carter's wife, Jenny (Lolita Davidovich), meets a former lover (Steve Bauer), and she falls into a dreamlike state—the dangerously unguarded condition that sexual women always seem to inhabit in De Palma's films. De Palma photographs Davidovich's erotic scenes with the quiet, heavy-limbed Bauer as fantasy fulfilled—as blissful sudden encounters (two in one day) that are almost too good to be true. The movie spins into a dream-versus-reality game, increasingly wild. The trouble is, none of this means much emotionally. (8/17/92) R. **19, 38, 59, 160, 200, 314, 601, 516, 521, 530, 610, 616, 709, 753, 901, 903, 904, 908, 919, 934, 962**

**RAPID FIRE**—(1 hr. 36 min.; 1992) After college student Jake Lo witnesses a mob killing, he is placed in the witness-protection program. But the program fails, and Jake must rely on his remarkable martial-arts skills for safety. With Brandon Lee (son of Bruce Lee). Directed by Dwight H. Little. R. **20, 26, 33, 52, 150, 152, 155, 157, 158, 160, 200, 211, 213, 218, 222, 300, 303, 304, 307, 310, 314, 317, 318, 406, 510, 530, 606, 608, 625, 723, 761, 818, 901, 902, 903, 905, 918, 919, 962, 965**

**SCHOOL TIES**—(1 hr. 39 min.; 1992) How far will David Greene, a Jewish student on a football scholarship, go to fit in at an elite prep school where wealth and Wasps reign? With Brendan Fraser, Chris O'Donnell, Andrew Lowery, and Matt Damon. Directed by Robert Mandel. PG-13. **10, 19, 24, 64, 85, 219, 302, 304, 406, 516, 612, 702, 761, 915**

**SINGLE WHITE FEMALE**—(1 hr. 47 min.; 1992) Bridget Fonda plays Allie Jones, a lonely Manhattan businesswoman who advertises for a roomie and winds up with a slumping, dough-faced loon evidently weaned on videotapes of *Persona* and *Dead Ringers*. Hedy Carlson (Jennifer Jason Leigh) is barely in the door before she's aping Allie's soignée look and sniffing over her like a lovestruck troll. It's hard to praise any movie that implies that if you open your door to a stranger, a psycho-killer will probably walk through. But for a while, this one offers the fun of watching attractive stars with dueling styles. While Fonda gives Allie the old-style Hollywood treatment—she lets her high cheekbones, long legs, and amply displayed derrière do most of the work—Leigh works from the inside, burrowing into her character like a plump, cunning worm. Her sly dementia as Hedy underscores what last year's *Rush* established: She's Hollywood's best young actress. Director Barbet Schroeder's last movie, *Reversal of Fortune*, turned the Claus von Bülow murder case into hilarious black comedy. This story's a hoot, too—until the action turns so loutish and gory the laughter dies on your lips. Can we all just agree that women are psychopaths and come up with some new movie ideas? (Powers, 8/31/92) R. **10, 19, 22, 31, 38, 61, 67, 67, 85, 152, 155, 157, 158, 160, 200, 206, 211, 214, 217, 218, 219, 220, 222, 300, 302, 304, 306, 310, 311, 315, 317, 319, 322, 406, 502, 503, 504, 505, 513, 517, 520, 523, 524, 527, 530, 532, 600, 606, 608, 610, 611, 613, 619, 621, 625, 632, 634, 702, 705, 706, 708, 714, 724, 755, 760, 761, 803, 817, 819, 821, 900, 901, 902, 903, 905, 915, 919, 920, 922, 933, 934, 937, 950, 952, 961, 965, 967, 972**

**SINGLES**—(1 hr. 39 min.; 1992) In his latest movie, director Cameron Crowe (*Fast Times at Ridgemont High*) graduates to an almost-grown-up crowd of twentysomething Seattlites, all residents of the same apartment complex. With Bridget Fonda, Campbell Scott, Matt Dillon, and Kyra Sedgwick. PG-13. **33, 217, 219, 300, 313, 319, 406, 503, 507, 517, 527, 610, 612, 625, 708, 708, 723, 724, 756, 761, 972**

**SISTER ACT**—(1 hr. 46 min.; 1992) After witnessing a mob murder, Whoopi Goldberg goes underground with the help of the police witness-protection program. Now this gaudy nightclub singer must tone down her act, donning a new kind of habit to fit into the strict order of a convent. Directed by Emile Ardolino. PG. **11, 20, 38, 55, 152, 160, 215, 216, 302, 313, 512, 513, 514, 523, 530, 601, 606, 608, 611, 613, 618, 625, 632, 715, 722, 755, 761, 801, 900, 904, 906, 907, 908, 910, 912, 916, 930, 934, 938, 953, 961, 966**

**SNEAKERS**—(2 hrs. 9 min.; 1992) Robert Redford is top tomato of a disreputable band of high-tech security experts misnamed "sneakers." With Dan Aykroyd, Ben Kingsley, Mary McDonnell, River Phoenix, Sidney Poitier, and David Strathairn. Directed by Phil Alden Robinson. PG-13. **6, 19, 25, 31, 53, 68, 152, 155, 158, 160, 200, 204, 213, 219, 220, 221, 300, 304, 307, 308, 313, 315, 316, 319, 401, 406, 503, 504, 505, 506, 507, 509, 517, 523, 524, 530, 532, 601, 606, 608, 610, 612, 617, 618, 619, 621, 625, 700, 703, 706, 718, 723, 724, 753, 755, 800, 807, 818, 820, 900, 902, 905, 915, 916, 917, 919, 931, 933, 951, 952, 961, 964, 965, 971**

**STORYVILLE**—(1 hr. 52 min.; 1992) In the heart of New Orleans, a young lawyer from a powerful Louisiana family finds his congressional aspirations threatened when he becomes involved in an intriguing murder case. With James Spader, Joanne Whalley-Kilmer, and Jason Robards. R. **13, 48**

**A STRANGER AMONG US**—(1 hr. 49 min.; 1992) A missing-person investigation takes a disillusioned NYPD detective (Melanie Griffith) undercover in a tight-knit Hasidic community. With Eric Thal, John Pankow, and Tracy Pollan. Directed by Sidney Lumet. PG-13. **219, 306, 521, 533, 704, 753, 762, 967**

**SWOON**—(1 hr. 35 min.; 1992) Using archival footage, courtroom testimony, and re-created dramatic scenes, director Tom Kalin takes an in-depth look at the notorious murder trial of Leopold and Loeb, two young men—both homosexual and from wealthy Jewish families—accused of killing a 14-year-old boy in Chicago in the twenties. NR. **81**

**A TALE OF SPRINGTIME**—(1 hr. 47 min.; 1992) In French with English subtitles. Eric Rohmer's latest, set among Parisian intellectuals, seems chatty and merely discursive for a while, but Rohmer has his method: Some ideas about choice and free will, bandied about at the dinner table, suddenly flare up in the story as a dramatic force. The film is about the attempt of a talented and domineering teenage girl to break up her father's love affair with one woman and get another woman—the girl's girlfriend—into his arms. Its emotional tone comes from spring, but spring in T.S. Eliot's version of the season as a time of bitter upheaval. Elegant. With Anne Teyssèdre, Hugues Quester, and Florence Darel. (7/27/92) PG. **15, 511**

**3 NINJAS**—(1 hr. 25 min.; 1992) These little ninjas aren't turtles but three resourceful brothers who take on a gang of kidnappers and an evil ninja master. Directed by Jon Turteltaub. With the animated short *Petal to the Metal*. PG. **157, 158, 160, 216, 222, 303, 305, 319, 400, 512, 601, 521, 522, 530, 601, 606, 608, 632, 706, 709, 755, 764, 803, 815, 900, 904, 907, 908, 912, 915, 918, 919, 930, 933, 938, 970, 971**

**THE TUNE**—(1 hr. 12 min.; 1992) An animated film by the bizarre Bill Plympton. En route to the Big Time, a struggling songwriter takes an unfortunate detour through the bizarre town of Flooby Nooby, where dogs impersonate Elivis, noseless cabdrivers sing the blues, and fast food does the two-step. NR. **15**

**TWIN PEAKS: FIRE WALK WITH ME**—(2 hrs. 14 min.; 1992) The quirky cast from the television series (except Lara Flynn Boyle) tells what really happened to Laura Palmer in a *Twin Peaks* prequel that chronicles the events that occurred in the week before the mysterious murder. Directed by David Lynch. R. **10, 20, 26, 38, 59, 305, 803**

★ **UNFORGIVEN**—(2 hrs. 10 min.; 1992) A bitterly honest and witty movie—an adult Western. Working with a vibrant, classically structured screenplay by David Webb Peoples, Clint Eastwood has created a work of surprising moral complexity, a mordant yet sustained and even-flowing work of art. In the lonely town of Big Whiskey in the Wyoming high country, a prostitute laughs at a cowboy as he undresses, and he slashes her face with a knife. The sheriff, Little Bill Daggett (Gene Hackman), a jovially ruthless retired outlaw, forces the cowboy and his partner to turn over to the owner of the whorehouse a payment of six horses. By failing to serve justice, the sheriff unleashes the dogs of chaos. The prostitutes contribute their earnings to a bounty, and the aging killers of the old West head for Big Whiskey, including Bill Munny (Eastwood) and English Bob (Richard Harris), both of whom have memorable confrontations with Little Bill. Grimacing as he struggles with his horse, Clint Eastwood, at 62, finally makes expressive use of his dry, gnarled taciturnity. Eastwood has always had a mordant streak of humor based on cutting through the bull. Now he achieves the same abrupt rush of attention without always resorting to violence. He has discovered the pleasures of language and irony. Eastwood's *Unforgiven* is a work of revisionist classicism, yet it's a masterpiece. With Morgan Freeman and Saul Rubinek as a dime novelist, the ersatz poet of the old West's decline. (8/24/92) R. **8, 18, 24, 33, 62, 67, 85, 152, 158, 160, 204, 206, 210, 219, 301, 306, 310, 319, 406, 503, 505, 507, 517, 520, 523, 524, 527, 530, 603, 606, 608, 610, 612, 621, 625, 632, 635, 705, 706, 708, 709, 714, 723, 724, 757, 761, 802, 816, 819, 820, 902, 905, 912, 919, 933, 934, 950, 952, 962, 965, 972**

**UNIVERSAL SOLDIER**—(1 hr. 38 min.; 1992) In a top-secret military project, scientists create a unit of perfect soldiers from the bodies of dead G.I.'s—devoid of pain, emotions, and conscience. Action/adventure muscleheads Jean-Claude Van Damme and Dolph Lundgren star as two prototype warriors who go AWOL when they revert to their former selves. Directed by Roland Emmerich. R. **33, 620, 623, 633**

**VIA APPIA**—(1 hr. 40 min.; 1992) After discovering he is HIV-positive, a young man (Peter Serra) confronts his mortality on a journey through Rio de Janeiro's gay district to find the hustler who infected him. Directed by Jochen Hick. NR. **11**

**WHERE THE DAY TAKES YOU**—(1 hr. 45 min.; 1992) On the streets of Hollywood, a gang of runaways band together to survive. Dermot Mulroney, Balthazar Getty, Sean Astin, James LeGros, Ricki Lake, and Lara Flynn Boyle form a makeshift family of misfits, rebels, and juvenile delinquents. Directed by Marc Rocco. R. **10, 19, 33, 59, 66, 87, 152, 158, 160, 203, 210, 214, 219, 305, 314, 406, 505, 512, 514, 522, 530, 606, 608, 625, 634, 706, 722, 753, 816, 904, 919, 961, 965**

**WHISPERS IN THE DARK**—(1 hr. 42 min.; 1992) When a psychiatrist (Annabella Sciorra) mixes her personal and professional lives, she gets a *très* intimate look into a patient's psychosis. With Jamey Sheridan and Anthony LaPaglia. Directed by Christopher Crowe. R. **18, 67, 321, 521, 904, 906, 907**

**WIND**—(2 hrs. 6 min.; 1992) After making a mistake that causes the United States to lose the America's Cup for the first time in 140 years, helmsman Will Parker (Matthew Modine) decides to put the wind back in his sails and win back the Cup. With Jennifer Grey. Directed by Carroll Ballard. PG-13. **10, 19, 33, 60, 67, 85, 158, 160, 206, 210, 214, 217, 219, 300, 304, 307, 310, 315, 319, 406, 505, 506, 507, 512, 514, 517, 522, 527, 530, 600, 606, 608, 610, 612, 621, 625, 634, 702, 705, 706, 724, 755, 761, 802, 808, 818, 820, 902, 904, 919, 920, 936, 950, 961, 965, 972**

**ZENTROPA**—(1 hr. 47 min.; 1992) In English and German with English subtitles. All aboard the *Zentropa*, a first-class sleeper on its maiden voyage, the first to travel through Germany since the end of the war. Among its passengers are an altruistic German-American, a beautiful Nazi terrorist, and a crusty American colonel with an ulterior motive. NR. **43**

## REVIVALS

**MAURICE**—(2 hrs. 15 min.; 1987) Merchant and Ivory take on E. M. Forster's coming-out-of-the-closet novel and make something as good as can be imagined from such precious material. A young stockbroker struggles against every form of social disapproval and finally acknowledges his own homosexual nature, beginning an affair with a working-class man. **7**

**PANIQUE**—(1 hr. 38 min.; 1946) In French, Eng. subtitles. Julien Duvivier's superbly crafted Hitchcock-style thriller about a charming young couple who frame an old Jew—played by the great Michel Simon—for a murder they have committed. **5**

**SUSPICION**—(1 hr. 39 min.; 1941) Mousy Joan Fontaine can hardly believe that gorgeous, ebullient Cary Grant is in love with her. After they marry, disbelief turns to fear that he really loves her money and wants to kill her so he can have it all. A maliciously entertaining Hitchcock film, even if Fontaine makes you wish Grant would strangle her and get it over with. **9**

**THIEF**-(2 hrs. 6 min.; 1981) James Caan in a surly existential exercise about a criminal who insists on controlling his own destiny and winds up taking on everybody. You may still enjoy the dark, sleek, antisensual surface of the film (mostly shot in Chicago at night); the explosive violence; the intense concentration of the safecracking episodes; the murderous underworld types, with their hair-raising threats and professional jargon. With Tuesday Weld. **9**

**THE WAGES OF FEAR**—(2 hrs. 8 min.; 1953) Henri-Georges Clouzot's suspense thriller about four social outcasts hired to transport unstable nitroglycerin to an oil fire at a drilling site in Central America is shown in its entirety. **5, 7**

# THEATER
## LISTINGS

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## BROADWAY

### *Previews*

**OBA OBA '93**—The ninth edition of Franco Fontana's musical featuring the sights and sounds of Brazil and its newest dance craze—the "Samba Reg," a combination of traditional samba and reggae. Seventy-five dancers, singers, and magicians help portray the country's mix of black, Portuguese, and Indian cultures. Musical direction by Wilson Mauro and Joe Roberto "Branco"; choreography by Roberto Abrahao. Previews now prior to a 10/1 opening (6:45 p.m.). Tuesday through Saturday at 8 p.m.; Sunday at 7:30 p.m.; Saturday at 2 p.m.; Sunday at 3 p.m.; through 11/15; $25 to $45. **Marquis Theatre,** 1535 Broadway, at 45th Street (307-4100).

### *Now Playing*

**ANNA KARENINA**—The premiere of Peter Kellogg's musical adaptation of the Tolstoy classic. Ann Crumb stars as Anna, a woman whose affair with a younger man costs her everything—including, eventually, her life. With music by Daniel Levine; directed by Theodore Mann. With Melissa Errico, in her Broadway debut, as Kitty; Gregg Edelman as Levin; Scott Wentworth as Vronsky; John Cunningham as Karenin; and Jerry Lanning as Stiva. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $40, $45. **Circle in the Square,** 1633 Broadway, at 50th Street (307-2704). **IRLS**

**CATS**—A picturesque musical based on T. S. Eliot's delightful *Old Possum's Book of Practical Cats,* and presented with a first-rate cast of 23 talented American "cats"; direction by Trevor Nunn; music by Andrew Lloyd Webber; choreography by Gillian Lynne. There's splendid scenery and costumes, lightsome, high-flying dancers, exciting and show stopping lighting, and, with Trevor Nunn's canny, effervescent direction, almost too much dazzlement. Opened: 10/7/82. Monday through Saturday (Thursdays are dark) at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $37.50 to $65. **Winter Garden Theater,** 1634 Broadway, at 50th Street (239-6200). 2 hrs. 45 mins. **●● IRLS**

**CATSKILLS ON BROADWAY**—Conceived by Freddie Roman, a revue that pays tribute to the area that spawned America's funniest people. Stand-up comics Louise DuArt, Mal Z. Lawrence (who takes jokiness to shriekingly spectacular heights), Freddie Roman (the non-Italian behind the whole affair), and Dick Capri fit the bill. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2; Sunday at 3; $36 to $55. Opened: 12/5/91. **Lunt-Fontanne Theater,** 205 West 46th Street (307-4100). 2 hrs. **IRLS**

**CONVERSATIONS WITH MY FATHER**—Set in a tavern in lower Manhattan, Herb Gardner's play, starring Judd Hirsch, James Sutorius, and David Margulies, spans four decades and focuses on a youth's coming-of-age and his struggle to communicate with his strong-willed immigrant father; directed by Daniel Sullivan. Featured in the cast are Marilyn Sokol, Joseph Siravo, Jason Biggs, Gordana Rashovich, Alan North, Peter Gerety, thirteen-year-old Jason Woliner, Tony Gillan, and Richard Council. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $30 to $45. **Royale Theater,** 242 West 45th Street (239-6200). 2 hrs. 30 mins. **IRLS**

**CRAZY FOR YOU**—The 1992 winner of three Tony awards, including Best Musical. Harry Groener and Jodi Benson star in this musical comedy set in the 1930s, about a banker's son who is sent by his mother to foreclose on a theater in a mining town in Nevada, where he falls in love with the only girl in the town of 157 men. When the great American musical-comedy tradition is perilously close to total eclipse, this one lights a small but gallant and inspiriting candle. Book by Ken Ludwig, co-conceived by Mike Ockrent; music includes several Gershwin standards; choreography by Susan Stroman; directed by Mike Ockrent. Featured in the cast are John Hillner, Michele Pawk, Bruce Adler, Ronn Carroll, Jane Connell, Beth Leavel, the Manhattan Rhythm Kings. Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; $30 to $65. **Shubert Theater,** 225 West 44th Street (239-6200). 2 hrs. 40 mins. **IRLS**

**DANCING AT LUGHNASA**—(Pronounce it LOOnasa) Brian Friel's 1992 Tony-award-winning play, set in Donegal in 1936, focuses on five unmarried sisters who are barely scraping by to make ends meet; directed by Patrick Mason. High praise for this excellent drama, which makes the art of unfulfillment fulfilling. The cast features Donal Donnelly, Miriam Healy-Louie, Patricia Hodges, Jacqueline Knapp, Kenneth L. Marks, Jan Maxwell, John Wesley Shipp, Jennifer Van Dyck. Opened: 10/24/91. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3; $35 to $45. **Plymouth Theater,** 236 West 45th Street (239-6200). 2 hrs. 40 mins. **IRLS**

**FALSETTOS**—Michael Rupert, Stephen Bogardus, Chip Zien star in a dual bill of one-act musicals looking at the American family and bar mitzvah traumas, in *March of the Falsettos,* with book, music, and lyrics by William Finn, and *Falsettoland,* book by Finn and James Lapine; music and lyrics by Finn; both directed by James Lapine; featuring Andrew Harrison Leeds, Heather MacRae, Barbara Walsh, Jonathan Kaplan, Maureen Moore. Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; $40 to $60. **John Golden,** 252 West 45th Street (239-6200). 2 hrs. 40 mins. **IRLS**

**FIVE GUYS NAMED MOE**—A musical revue by Clarke Peters, choreographed and directed by Charles Augins, celebrating songs of the 1940s jazz star Louis Jordan; six singer/dancers (only five of them are named Moe) romp through the best known. Featured in the cast are Jerry Dixon, Glenn Turner, Doug Eskew, Jeffrey Sams, Milton Craig Nealy, and Kevin Ramsey. Monday through Saturday (Thursdays are dark) at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $15 to $60. **Eugene O'Neill Theater,** 230 West 49th Street (239-6200). 2 hrs. **IRLS**

**GUYS AND DOLLS**—Peter Gallagher, Nathan Lane, Josie DeGuzman, and Faith Prince star in a top-notch revival of the 1950 musical; the book is by Jo Swerling and Abe Burrows, and is based on Damon Runyon's characters (all as intoxicatingly irresistible as ever) in his short stories about high and low life around Times Square; score by Frank Loesser; directed by Jerry Zaks, whose staging has enough excellence and competence to give you a lasting high. Christopher Chadman's choreography, buoyed by the splendid likes of Scott Wise and Gary Chryst, soars, bounces and slides to new heights of musical-comedy dancing. Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; $45 to $65. **Martin Beck Theater,** 302 West 45th Street (239-6200). 2 hrs. 30 mins. **IRLS**

**JAKE'S WOMEN**—Neil Simon's play, starring Alan Alda, is set in a New York loft and focuses on a middle-aged writer and six of the most important women in his life, some present, some appearing only in his memory; Gene Saks has directed, with his customary polish, a scintillating cast. Brenda Vaccaro's wisely wisecracking sister is a triumph of timing and inflection, and Joyce Van Patten, the extreme Jewish-motherliest of psychotherapists, could outshrink Barbra Streisand any day of the week; Kate Burton displays unsuspected warmth. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $25 to $47.50. **Neil Simon Theater,** 250 West 52nd Street (307-4100). **IRLS**

**JELLY'S LAST JAM**—Once again, Gregory Hines proves the consummate leading man as he stars in a musical based on the life and times of musician-composer Jelly Roll Morton; book and direction by George C. Wolfe; music by Jelly Roll Morton; lyrics by Susan Birkenhead. Featured in the cast are Savion Glover (whose duets with Hines are dazzling), Keith David, Tonya Pinkins, Brenda Braxton, Stanley Wayne Mathis. The Mardi Gras atmosphere here is stunning, both aesthetically and in its social and historic insight. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $40 to $65. **Virginia Theater,** 245 West 52nd Street (239-6200). 2 hrs. 40 mins. **IRLS**

**LOST IN YONKERS**—Lucie Arnaz and Isa Thomas star in Neil Simon's splendidly constructed, tickling, teasing, heart-tugging, tear-jerking play (for which he received the 1991 Pulitzer Prize), set in 1942. The production is staged consummately by director Gene Saks, and focuses on a German-Jewish termagant grandmother who rules her home with an iron fist, runs a candy store downstairs, and has made all four of her own children misfits. Her two grandchildren are left in her care while their father goes South to work. With Timothy Jerome, Jamie Marsh, Graham Sack, Brian Markinson, Lauren Klein. Opened: 2/21/91. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $30 to $47.50. **Richard Rodgers Theater,** 226 West 46th Street (307-4100). 2 hrs. 30 mins. **● IRLS**

**LES MISERABLES**—Musical, based on the Victor Hugo novel; the book is by Alain Boublil and Claude-Michel Schonberg; music is by the latter; the lyrics are by Herbert Kretzmer; adapted and directed by Trevor Nunn and John Caird with their customary panache. A fugitive is pitted against a self-righteous police inspector in a lifelong struggle to evade capture. Featured in the cast are Mark McKerracher, Rachel York, Richard Kinsey, Brandy Brown, Lawrence Anderson, Eric Kunze, Drew Eshelman, Melissa Anne Davis, and Evalyn Baron. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $15 (for rear mezzanine) to $65. **Imperial Theater,** 249 West 45th Street (239-6200). 3 hrs. 15 mins. **●● IRLS**

**MISS SAIGON**—Francis Ruivivar, Leila Florentino, Sean McDermott star in a musical romance, directed by Nicholas Hytner; score is by Claude-Michel Schonberg; lyrics by Alain Boublil and Richard Maltby Jr.; about love and self-sacrifice involving a lonely Vietnamese girl and a smitten American soldier in 1975, at the time of the fall of Saigon. With Alton White, Jane Bodle, Barry Bernal, and Annette Calud. Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2; $15 (for the *rear* of the rear mezzanine) to $65. Opened: 4/11/91. **Broadway Theater,** Broadway at 53rd Street (563-2266). 2 hrs. 45 mins. **● IRLS**

**THE PHANTOM OF THE OPERA**—Andrew Lloyd Webber and Harold Prince's musical, based on Gaston Leroux's novel; lyrics by Charles Hart and Richard Stilgoe; choreography by Gillian Lynne. All have created a terrific technical achievement chock-full of gorgeous scenery and costumes. The action takes place in 1860 and tells of a Creature (Mark Jacoby) who haunts the premises beneath the Paris Opera House and exercises a reign of terror over performers and audience alike. With Karen Culliver, Hugh Panaro, Catherine Ulissey, Marilyn Caskey, George Lee Andrews, Leila Martin, Jeff Keller, and Gary Rideout. Monday–Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; $15 (for *rear* of the rear mezzanine) to $65. Opened: 1/6/88. **Majestic Theater,** 247 West 44th Street (239-6200). 2 hrs. 30 mins. ●● **IRLS**

**THE REAL INSPECTOR HOUND** and **THE FIFTEEN MINUTE HAMLET**—This double bill of Tom Stoppard comedies features a thriller/spoof about a theater critic with murder on his mind, preceded by Stoppard's fifteen-minute take on the Bard's classic. Directed by Gloria Muzio. Featuring Patricia Conolly, Joseph Adams, David Healy, Simon Jones, Rod McLachlan, J. Smith-Cameron, Jane Summerhays, and Jeff Weiss. Tuesday through Saturday at 8 p.m.; Saturday at 2 p.m.; Sunday at 2 p.m. and 7:30; through 10/4; $35 to $39. **The Roundabout/Criterion,** 1530 Broadway, at 45th Street (869-8400). **IRLS**

**THE SECRET GARDEN**—Musical based on Frances Hodgson Burnett's novel about a lonely orphan (Lydia Ooghe) who goes to live with her brooding uncle (Howard McGillin) on the moors and discovers a magic garden where anything can happen (and does). The book and lyrics are by Marsha Norman; the music is by Lucy Simon; the direction is by Susan H. Schulman; and the choreography is by Michael Lichtefeld. With Diedrich Stelljes, Rebecca Luker, Robert Westenberg, Barbara Rosenblat, Jed Cohen, Tom Toner, and Alison Fraser. Tuesday, Thursday, Friday, and Saturday at 8 p.m.; Wednesday, Thursday, and Saturday at 2 p.m.; Sunday at 3 p.m.; $30 to $60. Opened: 4/25/91. **Saint James,** 246 West 44th Street (239-6200). 2 hrs. 30 min. ● **IRLS**

**THE WILL ROGERS FOLLIES**—The 1991 winner of six highly deserved Tony awards (including Best Musical), Drama Critics Award, Drama Desk Award. Director/choreographer Tommy Tune's flair never fails. The musical, starring Mac Davis, is replete with new, pretty Ziegfeld Girls, excellent dancers, every one wearing thoroughly original and elegant costumes by Willa Kim; a sensational rope twirler (Vince Bruce); a wonderful dog act; and absolutely delightful and right scenery by Tony Walton. The book is by Peter Stone; the succulent music is by Cy Coleman; and the lyrics are by the Comden and Green team. Also with Nancy Ringham, Marla Maples (in her Broadway debut), Dick Latessa, Will Rogers Wranglers, Mad Cap Mutts, and Ron Kidd as Wiley Post. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $25 to $65. Opened: 5/1/91. **Palace Theater,** Broadway at 47th Street (307-4100). 2 hrs. 40 mins. ● **IRLS**

## OFF BROADWAY

**Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.**

**BALANCING ACT**—Dan Goggin's new musical about balancing a career in show business with life. Directed by Goggin and Tony Parise. With Teri Gibson, Robin Taylor, Susan Jacks. Sunday at 7; $30. **Douglas Fairbanks Theatre,** 432 West 42nd Street (239-4321).

**BEAU JEST**—James Sherman's comedy about a Jewish woman (Laura Patinkin) in her 20s, secretly dating a man (Bill Doyle) she fears her parents will not accept, who invents another "perfect boyfriend" (a Jewish doctor), then faces the inevitable when the family meets the out-of-work actor (Tom Hewitt) she's hired to play her suitor; directed by Dennis Zacek. With Larry Fleischman, Catherine Wolf, Bernie Landis. Monday–Saturday at 8 (no Thursday shows); Wednesday at 2; Saturday and Sunday at 3; $25 to $35. **Lamb's,** 130 West 44th Street (997-1780).

**THE BEST OF FORBIDDEN BROADWAY**—*Tenth Anniversary Edition,* with numbers from each version, plus material on the new season; lyrics and direction by Gerard Alessandrini. With David Benoit, Susanne Blakeslee, Dorothy Kiara, Michael McGrath, and Brad Ellis on piano. Tuesday through Friday at 8:30 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 3:30 p.m. and 7:30 p.m.; $35. **Theater East,** 211 East 60th Street (838-9090).

**BLUE MAN GROUP: TUBES**— Matt Goldman, Phil Stanton, and Chris Wink are the three mad men really looking like men from Mars, with their musical group making an enjoyable mess of this merry performance art with a special kind of nonsense; directed by Marlene Swartz. Tuesday through Friday at 8 p.m.; Saturday at 7 p.m.and 10 p.m.; Sunday at 3 p.m. and 7 p.m.; $22.50 to $35. **Astor Place Theater,** 434 Lafayette Street (254-4370).

**BORN TO RUMBA!**—A musical by Michael Alasa about sex, sin, sacrifice, and self-deception, set in a pre-Castro Havana nightclub; with Al Roffe, Al Rodriguez, Angela DeCicco, Wendy Starkand, and Mary Ann Maratos. Thursday and Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; $17; through 10/10. **DUO Theater,** 62 East 4th Street (598-4320).

**BROTHER TRUCKERS**—A "comedy *noir*" from the Ridiculous Theatrical Company about men who haul trash and the women who love them. Written by Georg Osterman and directed by Everett Quinton. With Maureen Angelos, Eureka, Lisa Herbold, Noelle Kalom, James Lamb, Georg Osterman, Stephen Pell, and Everett Quinton. Set design by Mark Beard, costumes by Elizabeth Fried, sound and music by Mark Bennett, and lighting design by Terry Alan Smith. Previews now prior to a 9/17 opening; through 10/11; $25. **Charles Ludlum Theater,** One Sheridan Square, at West 4th Street and Seventh Avenue (691-2271).

**CORKSCREWS**—Tony Lang, Arthur Siegel, and Miriam Fond's "slightly twisted" musical revue. Every Monday at 8:30 p.m.; $15. **Theatre East,** 211 East 60th Street (838-0177).

**CUT THE RIBBONS**—A new musical that takes a comical look at the relationship between mothers and daughters. Directed by Sue Lawless, with choreography by Sam Viverito. Featured in the cast are Georgia Engel, who played Georgette Baxter on *The Mary Tyler Moore Show;* Barbara Feldon, *Get Smart*'s Agent 99; and Donna McKechnie, the Tony-award-winning Cassie from *A Chorus Line.* Lyrics by Mae Richard, music by Cheryl Hardwick and Mildred Kayden, sets and lighting designed by Michael Hotopp. Previews now prior to a 9/20 opening; previews $22; $35 thereafter. **Westside Theatre,** 407 West 43rd Street (307-4100).

**DISTANT FIRES**—Set in Ocean City, Maryland, where violent racial rioting has been occurring, Kevin Heelan's play focuses on the competition for a promotion between black and white construction workers. Directed by Clark Gregg. Tuesday–Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 3 p.m. and 7 p.m. $30, $35. **Circle in the Square Downtown Theatre,** 159 Bleecker Street (254-6330).

**THE FANTASTICKS**—The longest-running show on or off Broadway (now in its 33rd year!) is a gracious musical fable that spawned much talent in its time. Children who saw it decades ago now bring their children to enjoy it. Tuesday through Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 3 p.m. and 7:30 p.m.; $28 to $32. Opened: 5/3/60. **Sullivan Street Theater,** 181 Sullivan Street (674-3838). ●●

**FOREVER PLAID**—A musical comedy written and directed by Stuart Ross tells about a semi-professional harmony-group tour cut short by a fatal car accident the night of their first gig in 1964; and now the "teen angels" are allowed a night at liberty on earth to do the show they never got to do in life. With Paul Binotto, Neil Nash, Gregory Jbara, and Michael Winther. A many-splendored thing! Tuesday through Friday at 8 p.m.; Saturday at 7:30 p.m. and 10:30 p.m.; Sunday at 3 p.m. and 7:30 p.m.; Wednesday at 2:30 p.m.; $30 to $35. Opened: 5/20/90. **Steve McGraw's,** 158 West 72nd Street (595-7400). ●●

**JOYICITY** and **FRANKLY BRENDAN**—Dublin-born brothers Vincent and Chris O'Neill perform in these two one-man shows from the Irish Repertory Theatre Company. The first features James Joyce's works as written for the stage by Ulick O'Connor; directed by Caroline FitzGerald. In the second, Chris O'Neill plays 30 humorous Dublin characters from the works of Brendan Behan and Frank O'Connor. Tuesday through Saturday at 8 p.m.; Sunday at 3 p.m. and 7 p.m.; through 10/4; $20. **Actors' Playhouse,** 100 Seventh Avenue, at Christopher Street (564-8038).

**LOTTO—EXPERIENCE THE DREAM**—Cliff Roquemore's play, which he also directed, is about the effect that winning the lottery has on twelve characters in an interracial cast surrounding members of a black family who learn that much cash doesn't necessarily solve all one's various problems. Featured in the cast are Earl Fields Jr., Peace Roberts, and Jessica Smith. Wednesday through Saturday at 8 p.m.; Saturday at 2 p.m.; Sunday at 3 p.m. and 7 p.m.; $20 to $25. **Union Square Theatre,** 100 East 17th Street (505-9021).

**MAD FOREST**—A New York Theatre Club production of Caryl Churchill's drama about two families in Romania before, during, and after the 1989 overthrow of dictator Nicolae Ceauşescu. Directed by Mark Wing-Davey. With Rob Campbell, Randy Danson, Garret Dillahunt, Lanny Flaherty, Calista Flockhart, Mary Mara, Christopher McCann, Tim Nelson, Mary Schultz, Rocco Sisto, and Jake Weber. Previews begin 9/22. Tuesday through Saturday at 8 p.m.; Sunday at 7 p.m.; Saturday and Sunday at 2:30 p.m.; $35. Manhattan Theatre Club Stage I at **City Center,** 131 West 55th Street, between Sixth and Seventh Avenues (581-1212).

**A MOON FOR THE MISBEGOTTEN**—Eugene O'Neill's final play contains an autobiographical tone that carries the story of his older brother, Jamie, to its tragic conclusion. Directed by Allan Carlsen. Featured in the cast are Joanne Camp, Paul O'Brien, Frank Lowe, Arnie Burton, and Hank Wagner. Previews now prior to a 9/20 opening. Tuesday through Friday at 8 p.m.; Saturday at 5 p.m. and 9 p.m.; Sunday at 2 p.m.; through 10/24; $12 to $16. **The Pearl Theatre,** 125 West 22nd Street, between Sixth and Seventh Avenues (645-7708).

**MURDER IN DISGUISE**—Set in a Victorian mansion, John Glines's gay comedy/mystery is about seven men who play a game of Murder, which soon becomes all too real. Directed by Pip Carpenter. Wednesday through Friday at 8 p.m.; Saturday at 6 p.m. and 9 p.m.; Sunday at 7 p.m.; $25. **The Courtyard,** 39 Grove Street (564-8038).

**THE NEWS IN REVIEW**—Nancy Holson's musical comedy parodies the faces, places, and issues in the news. Directed by Terry Long; with a cast of five. Tuesday through Thursday at 8 p.m.; Friday and Saturday at 8 p.m. and 10:30 p.m.; Sunday at 7 p.m. $22.50, $25, plus an $8 minimum for food and drinks. **Del's Down Under,** Delsomma's Restaurant, 266 West 47th Street (719-4179).

**THE NIGHT LARRY KRAMER KISSED ME**—David Drake is the author and star of this one-man show, composed of vignettes about contemporary gay culture. Directed by Chuck Brown. Tuesday through Friday at 8:30 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 7 p.m.; $28. **Perry Street Theatre,** 31 Perry Street (691-2509).

**NUNSENSE**—Dan Goggin's entertaining musical comedy, now in its seventh year, of five sensible and motivated nuns who mount a talent show to raise money for what they personally and firmly consider to be a good and noble cause. Tuesday through Saturday at 8 p.m.; Saturday and Wednesday at 2 p.m.; Sunday at 3 p.m.; $30 to $35. **Douglas Fairbanks Theater,** 432 West 42nd Street (239-4321). ●●

**AN OLD ACTRESS IN THE ROLE OF DOSTOEVSKY'S WIFE**—Russian playwright Edvard Radzinsky's drama makes its English-language debut at Jean Cocteau Repertory. Set in an asylum, it incorporates actual conversations of Anna Grigorevna and Fyodor Dostoevsky as written in Grigorevna's diaries and memoirs. Translated by Alma M. Law. With Craig Smith and Jere Jacob. In rotating repertory with *Under Milk Wood.* Thursday through Saturday at 8 p.m.; Sunday at 3 p.m.; through 11/13; $18. **Bouwerie Lane Theatre,** 330 Bowery (677-0060).

**PERFECT CRIME**—Warren Manzi's long-running thriller about a wealthy psychiatrist accused of murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime." Featured in the cast are Catherine Russell, Warren Manzi, J.A. Nelson, Graeme Malcolm, and Dean Gardner; directed by Jeffrey Hyatt. Opened: 4/5/87. Monday, Thursday, Friday, and Saturday at 8 p.m.; Sunday at 3 p.m. and 7 p.m.; Wednesday and Saturday at 2 p.m.; $30. **Theater Four,** 424 West 55th Street (695-3401). ●●

**REMEMBRANCE**—A melancholy love story involving a Catholic and a Protestant in contemporary Belfast. Written by Graham Reid; directed by Terence La-

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mude. Featured in the cast are Milo O'Shea, Frances Sternhagen, Mia Dillon, John Finn, Terry Donnelly, and Caroleen Feeney. Previews begin 9/15 prior to a 9/30 opening. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2:30 p.m.; Sunday at 3 p.m.; previews $25; $35 thereafter. **John Houseman Theatre,** 450 West 42nd Street (564-8038) or (967-9077).

**THE ROADS TO HOME**—Three women struggle to keep their dignity and spirit alive in the face of adversity in Texas in the 1920s. Written and directed by Horton Foote. Featured in the cast are Jean Stapleton, Hallie Foote, Devon Abner, William Alderson, Frank Girardeau, Dan Mason, Michael Hadge, Emmet O'Sullivan-Moore, and Rochelle Oliver. Previews now prior to a 9/17 opening. Wednesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; through 10/18; $30. **The Lamb's Little Theatre,** 130 West 44th Street (997-1780).

**ROLEPLAY**—Doug Haverty and Adryan Russ's musical about five women in group therapy. Directed by Henry Fonte; with a cast of six. Tuesday through Saturday at 8 p.m.; Sunday at 2 p.m. and 7 p.m.; $18, $22. **The Village Theatre Company,** 113 West 22nd Street (564-8038).

**RUTHLESS!**—A musical comedy with book, lyrics, and direction by Joel Paley, music by Marvin Laird, about a girl (eleven-year-old Laura Bundy) who will do anything to get the lead in her school show. With Donna English, Joel Vig, Denise Lor, Adinah Alexander, and Joanne Baum. Tuesday through Saturday at 8 p.m.; Saturday at 3 p.m.; Sunday at 3 p.m. and 7 p.m.; $37.50. **Players,** 115 MacDougal Street (254-5076).

**SIRENS**—A musical about four American girls who become a superstar rock group in Tokyo. With book and direction by Richard Haase; music and lyrics by Haase, Bill Pitzonka, Davina Haase. Saturday and Sunday at 3 p.m.; $17.50. **Lonestar Roadhouse Theatre,** Broadway and 52nd Street (718-237-1055).

**UNDER MILK WOOD**—Jean Cocteau Repertory's version of Dylan Thomas's "play for voices" is a lyrical account of a spring day in a Welsh seaside town, in which eight actors play 71 roles. Directed by Robert Hupp. In rotating repertory with *An Old Actress.* Thursday through Saturday at 8 p.m.; Sunday at 3 p.m.; through 11/20; $18. **Bouwerie Lane Theatre,** 330 Bowery (677-0060).

**THE WORLD OF KURT WEILL**—Juliette Koka stars in this retrospective of Kurt Weill's life, which includes works by Weill and by his collaborators. Musical direction by Elliot Finkel; with David Wolfson. Tuesday through Friday at 8:30 p.m.; Wednesday at 2:30 p.m.; Saturday at 5:30 p.m. and 9 p.m.; $15. **Theatre Arielle,** 432 West 42nd Street (564-8038).

## OFF OFF BROADWAY

**ACADEMY STREET**—A two-act drama by Richard Andrew Gaeta that looks at real-life struggles faced by the developmentally disabled. Directed by John Eisner. With Jamie Sanchez, Karen Lynn Gorney, Lenore Loveman, Philip Levy, John DiGennaro, Ezra Barnes, and Jane Jakimetz. Wednesday through Sunday at 8 p.m.; also 10/4 at 2 p.m.; through 10/4; $10. **The Kampo Cultural Center,** 31 Bond Street, near Astor Place (675-2574).

**ANDORRA**—Max Frisch's drama about intolerence in a self-righteous community. Directed by Anthony Torn. Wednesday through Saturday at 8 p.m.; Sunday at 2 p.m.; through 9/26; $10. Chain Lightning Theater at **National Shakespeare Conservatory,** 591 Broadway, between Houston and Prince Streets (219-2085).

**ANDY WARHOL'S SECRET GIRLFRIEND**—A romantic comedy written by Richard Lay. Directed by John Wall. Wednesday through Saturday at 8 p.m.; Sunday at 3; $15. **INTAR,** 420 West 42nd Street (929-3423).

**EL BARRIO**—A musical-comedy revue that takes a comedic look at life in New York through Hispanic eyes. Written by Angel Salazar and Andrew Smith. Wednesday at 9 p.m.; $10, plus a two-drink minimum. **The Village Gate,** 160 Bleecker Street (982-9292).

**BATTERY**—A love story that takes an unusual twist based on John Steinbeck's *Of Mice and Men.* By Daniel Therriault; directed by Tim Raphael. With Joe Haddock, Terry Mamsch, and Mark McDonough. Thursday through Saturday at 8 p.m.; through 10/3; $12. **The Image Theatre,** 432 West 42nd Street, between Ninth and Tenth Avenues (245-0068).

**BENT**—Martin Sherman's drama about a young gay man imprisoned in Dachau, struggling for dignity and survival. Directed by Hilary Six, featuring the members of the Avalon Repertory Theater Company. Thursday through Sunday at 8 p.m.; Sunday at 3 p.m.; through 9/27; $10. **Avalon Repertory Theater,** 2744 Broadway, at 105th Street (316-2688).

**BLUE HEAVEN**—The violence of the death of a woman artist is paired with the public violence of the Desert Storm victory in the Persian Gulf. With an urban jazz mix by saxophonist Gretchen Langheld. Table seating, food and drink available. With George Bartenieff, Sheila Dabney, Nicki Paraso, Lee Nagrin, Rosalie Triana, Beverly Wideman, Christen Clifford, Joseph Kellough, and eleven-year-old Lailah Bragin. Thursday through Sunday at 8 p.m.; through 10/11. **Theater for the New City,** 155 First Avenue (254-1109).

**BUS STOP**—Take a rowdy cowpoke, a heart-of-gold showgirl, a brassy café owner with something else on her mind besides hot coffee, and a teenage waitress with stars in her eyes, and you've got a classic American love story, by William Inge. Directed by Jim Horton Thursday through Saturday at 7 p.m.; through 9/26; admission is by donation. **American Globe Theatre,** 145 West 46th Street (869-9809). Call for reservations.

**CANDIDA**—George Bernard Shaw's comedy about the love triangle of Candida, her social-reformer husband, the Rev. Morell, and a young poet named Marchbanks. Featured in the cast are Joy Miller, Tom Hitchcock, Christopher Springer, Kerry O. Burns, Maryellen Conroy, and Vin Knight. Thursday through Saturday at 8 p.m.; Saturday and Sunday at 2 p.m.; through 10/4; $10. Roundabout's **Susan Block Theatre,** 307 West 26th Street, off Eighth Avenue (719-9393).

**CRIME AND PUNISHMENT**—The Red Earth Ensemble presents a concise rendering of Dostoevsky's novel, following Raskolnikov, who finds his ultimate redemption in the whore Sonia. Tuesday through Saturday at 8 p.m.; Sunday at 3 p.m.; through 9/20; $10. **Synchronicity Space,** 55 Mercer Street, between Broome and Grand Streets (777-4327).

**DANGEROUS DUETS**—Soprano Jeff Loeffelholz and Tenor Michael Tidd sing show tunes with a twist in this musical-comedy revue. Fridays at 10 p.m.; through 11/27; $10, plus a two-drink minimum. Upstairs at Rose's Turn, **55 Grove Street** (366-5438).

**THE DEPRESSION SHOW**—A comedy featuring four depressed people and a renowned psychotherapist who must endure two sleazy television talk-show personalities. Written by Thomas Keith and Jane Young; music by Marc Steinberg; direction by George Hewit. The Young Dog Ensemble cast features James Adlesic, Bill Flatley, Brian Keane, Thomas Keith, Randy Lilly, Christine Malik, Pamela Newkirk, Marc Reeves, Gwen Torry-Owens, Michael Shenker, and Jane Young. Previews 9/18 prior to a 9/21 opening; $10. Wednesday through Saturday at 8 p.m.; added performances 9/20 at 7 p.m. and 9/21 at 8 p.m. **One Dream Theatre,** 232 West Broadway (279-4200).

**EDWARD THE SECOND**—The Independent Theatre Company presents Christopher Marlowe's tragedy of the rise and fall of the king whose homosexual affair outraged the court. Director David LeBarron casts several women as key historical male figures. Wednesday through Saturday at 8 p.m.; through 10/10; $10. **House of Candles Theatre,** 99 Stanton Street, between First Avenue and Avenue A. (353-3088).

**FREE FALL**—A pair of grounded stunt pilots called The Flying Baladins find their lives and their marriage changed after a crash landing around an airstrip in York, Maine. By Laura Harrington; directed by Alma Becker. With Emily Caigan, Paul Frediani, Eve Laurel, and Don Owen. Wednesday through Friday at 8 p.m.; Saturday at 3 p.m. and 8 p.m.; Sunday at 7 p.m.; through 9/20; $10. **Studio Theatre 4A,** 29 East 19th Street (366-7227).

**FLIGHT**—A drama about an aircraft that is forced down to a midwestern farm in the 1930s. By Juel Wiese; directed by George Rondo. Previews 9/18 and 19; Tuesday through Saturday at 8 p.m.; through 10/3; $10. Playwrights Active Cooperative Theater at **St. Clement's Church,** 423 West 46th Street (242-5888).

**THE GIRL FROM ANDROS**—A young couple resist their parents' interference in their love affair in this Roman comedy by Terence. Thursday through Saturday at 8 p.m.; Sunday at 3 p.m.; through 9/27; $10. **Theater 22,** 54 West 22nd Street (243-2805).

**I'M SORRY. . .WAS THAT YOUR WORLD?**—Five one-acts by women. Featuring Theresa Rebeck's *Big Mistake;* Bhargavi C. Mandava's *Plum Nuts;* Susan Kim's *Rapid Eye Movement;* Lisa A. Reardon's *Dog and Fruit;* and Neena Beber's *Easy Journey to Other Planets.* Thursday through Saturday at 8 p.m.; Tuesday and Wednesday at 7 p.m.; Sunday at 3 p.m.; through 9/27; $10. **Samuel Beckett Theatre,** 412 West 42nd Street (594-2826).

**THE IMPORTANCE OF BEING EARNEST**—A twist on the Oscar Wilde comedy with not so much emphasis on period costumes and atmosphere as there is on satire, pain, and cucumber sandwiches. An Arden Party production directed by Karin Coonrod. Tuesday through Sunday at 8 p.m.; through 9/20; $12. **The Ohio Theatre,** 66 Wooster Street (969-0551).

**THE KING OF INFINITE SPACE**—A drama set in the post-apocalyptic future, in which desperate survivors try to regain order in a hostile world. Directed by David Crommett. The Common Ground Stage and Film Company, with Ken Glickfeld, Joan Green, David Valcin, and C. Francis Blackchild. Opens 9/14 at 8 p.m.; through 9/30; no performances on 9/15, 9/20, or 9/27; $10. **Atlantic Theatre Company,** 336 West 20th Street, between Eighth and Ninth Avenues (645-1242).

**LAS LEANDRAS**—A Spanish musical (*Zarzuela*) in which a girl who leaves school to join a music-hall company must convince her wealthy uncle that she is still a serious student. Synopsis in English available at box office. Saturday at 8 p.m.; Sunday at 4 p.m.; through 9/27; $13. **Thalia Spanish Theatre,** 41-17 Greenpoint Avenue, Sunnyside, Queens (718-729-3880).

**LIFE DURING WARTIME**—Wesley Brown's play is based in part on the events surrounding the death of a young black man after having been arrested for scrawling graffiti. Directed by Rome Neal. With Betty Vaughn, Larry Gillard, and George Raboni. Thursday through Saturday at 7:30 p.m.; through 9/26; $10. **Nuyorican Poets Cafe,** 236 East 3rd Street (465-3167).

**LINE**—Israel Horovitz's play about five people who want to be first in line; directed by Doug Lieth. Wednesday, Saturday, Sunday at 9:30 p.m.; $10. With Sonia Pilcer's *I-Land,* monologues in and about the Big Apple; Thursday and Friday at 9:30 p.m.; $10. **13th Street Theater,** 50 West 13th Street (675-6677). ●●

**LITTLE EYOLF**—Henrik Iben's tragedy about a family-coping with loss. Directed by David Herskovits; with Neil Bradley, Linda Donald; Mairhinda Groff, Mary Neufeld, Clifton Mumz Phelps, and Thomas Jay Ryan. Tuesday, Thursday through Sunday at 8 p.m.; $12; through 9/27. The Ontological at **Saint Mark's Theater,** Saint Mark's Church-in-the-Bowery, Second Avenue at 10th Street (533-4650).

**LITTLE SHOP OF HORRORS**—A revival of the Howard Ashman/Alan Menken musical about a carnivorous plant. Friday and Saturday at 8 p.m.; Sunday at 2 p.m.; through 9/27; $12. **The Heights Players,** 26 Willow Place, Brooklyn (718-237-2752).

**MAKE THE BROTHERS STOP**—A 90-minute one-woman show in which Joan Rater, surrounded by self-help books and television talk shows, explores the struggle to attain the perfect female image. Presented by The Working Playground; directed by Tony Phelan. Thursday through Saturday at 8 p.m.; through 9/26; $10. **The Greenwich Street Theatre,** 547 Greenwich Street, at Charlton Street (595-4810).

**MITOTE**—Meaning "woman talk," a one-act drama that gives a personal account of black history in the West through the tales of three women in New Mexico at the turn of the century. Written by Maisha Baton. Previews Wednesday at 8 p.m.; Thursday through Saturday at 8 p.m.; Sunday at 3 p.m.; through 10/4; $20. **Castillo Theatre,** 500 Greenwich Street, between Spring and Canal Streets (941-1234).

**THE MYSTERY OF ANNA O**—A drama set in Vienna and Chicago in which the characters try to discover the truth about Anna O's case, which forms the basis of psychoanalysis. Written by Jerome Coopersmith and Lucy Freeman, former New York *Times* reporter and author of several books on psychology. Set design by John Farrell; costumes, Tay Cheek; and lighting, Heather Rogan. Previews now prior to a 9/19 opening. Wednesday through Saturday at 8 p.m.; also 9/16 and 10/4 at 2:30 p.m.; through 10/4; $10. **John Houseman Studio Theatre,** 450 West 42nd Street (279-4200).

**NO EGOS THEATRE COMPANY**—Two comedies by Jeffrey P. Winner, *One Bip, Two Booms,* and *Stuck! In the Middle of Nowhere.* Wednesday, Thursday, and Friday at 8 p.m.; Sunday at 3 p.m.; through 9/20; $7. **Harold Clurman Theatre,** 412 West 42nd Street (459-9443).

**PERSPECTIVES ON ALTERNATIVE LIFESTYLES**—A festival of one-act plays that focuses mostly on gay and lesbian themes. Thursday through Sunday at 7 p.m. and 9 p.m.; through 10/10; $10. Call for details. **Nat Horne Theatre,** 440 West 42nd Street (769-7973).

**ROSENCRANTZ AND GUILDENSTERN ARE DEAD**—A revival of Tom Stoppard's black comedy about *Hamlet's* ill-fated pair. Directed by Jay Michaels. With Brian Hooks, Peter Schamel, Madalyn McKay, and Tigre McMullan. Thursday through Saturday at 8 p.m.; Sunday at 3 p.m.; through 9/26; $15. **Theatre 224,** 224 Waverly Place (515-4580).

**TONY 'N' TINA'S WEDDING**—A wedding at St. John's Church, **81 Christopher Street**; then a reception at **147 Waverly Place,** with Italian buffet, champagne, and wedding cake. Tuesday through Sunday at 7 p.m.; Saturday and Sunday at 2 p.m. Phone for prices (279-4200).●●

**THE VOICE OF THE PRAIRIE**—John Olive's tale of love lost and found in early-1900s America. Directed by Brenda Lynn Bynum. With James Jenner and Brian K. Jennings. Thursday through Saturday at 8 p.m.; Sunday at 5 p.m.; through 11/11; $12. **The Play Ground Theatre,** 230 East 9th Street (673-3706).

**WAS IT SOMETHING I SAID?**—The Miranda Theatre Company presents one-acts by women about words, love, and miscommunication. Featuring Karen Ellison's *The Harry and Sam Dialogues;* Terri Minsky's *The Perfect Couple;* and Valentina Fratti's *Jerusalem Mountain.* Wednesday through Saturday at 8 p.m.; Sunday at 3 p.m.; $10; through 10/4. **Alice's 4th Floor Theatre,** 432 West 42nd Street (581-3808).

**WINGS THEATRE COMPANY**—Glenn Allen Smith's black comedy *Hounded and Possessed,* directed by Barry Finch. Saturday at 7 p.m. and 10 p.m.; Sunday at 3:30 p.m. and 7 p.m.; through 10/4; $15. **Wings Theatre at the Archive,** 154 Christopher Street (627-2960).

**A WOMAN OF NO IMPORTANCE**—The Westside Repertory production of Oscar Wilde's play; directed by Norman Rhodes; Thursday through Saturday at 8 p.m.; Sunday at 3 p.m.; through 10/4; $12. **Westside Repertory Theatre,** 252 West 81st Street (874-7290).

**WUTHERING HEIGHTS, A ROMANTIC MUSICAL**—Emily Brontë's immortal lovers, Cathy and Heathcliff, discover their love for each other to a score by Paul Dick. Directed by Jack Horner. Featured in the cast are Beth Thompson, John LaLonde, Genette Lane, Ron Keith, Jeffrey Landman, Robert Manzari, Rob Evan, Paul Bellantoni, Steve Gray, Karen DiConcetto, and Colin Fisher. Tuesday through Saturday at 8 p.m.; Saturday and Sunday at 3 p.m.; through 9/27; $10. **The McGinn/Cazale Theatre Above the Promenade,** 2162 Broadway, at 76th Street (279-4200).

**YOUNG PLAYWRIGHTS FESTIVAL**—Founded by Stephen Sondheim, Young Playwrights Inc. presents its eleventh annual festival, with plays written by those 18 years old or younger. Aurorae Khoo's *The P.C. Laundromat,* directed by Richard Caliban; Robert Levy's *Mrs. Neuberger's Dead,* directed by Michael Mayer; Terrance Jenkins's *Taking Control,* directed by Clinton Turner Davis; and Joanna Norland's *Mothers Have Nine Lives,* directed by Gloria Muzio. Tuesday through Saturday at 8 p.m.; Saturday at 3 p.m.; Sunday at 2 p.m. (except 9/27 and 10/11) and 7 p.m.; through 10/11; $22. **Playwrights Horizons,** 416 West 42nd Street (279-4200).

**NEW YORK TICKET SERVICE**

For information regarding theater, dance, and concert tickets, call 880-0755 Monday through Friday from 10:30 a.m. to 4:30. *New York* Magazine will be happy to advise you of their availability.

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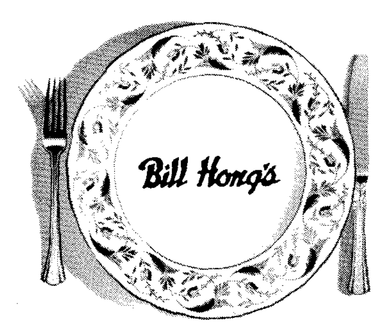

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# ART
## EXHIBITIONS

COMPILED BY EDITH NEWHALL

## GALLERIES

**During summer months, galleries are generally open Mon.–Fri. from between 10 and 11 to between 5 and 6.**

### *SOLOS*

### *Madison Avenue and Vicinity*

**SAMUEL BAK**—Paintings of chess figures in surreal landscapes; through 10/15. Soufer, 1015 Madison Ave. (628-3225).

**DAVID BAKALAR**—Stainless steel and aluminum sculptures that combine organic and geometric shapes; 9/16–10/4. Kouros, 23 E. 73rd St. (288-5888).

**MAX BECKMANN**—His self-portraits, created from the age of fourteen until his death at sixty-six in 1950, including paintings, drawings, and prints; through 10/31. Gagosian, 980 Madison Ave. (744-2313).

**PATRICK CAULEY**—Recent abstract paintings; through 10/10. Munroe, 9 E. 84th St. (249-5480), Wed.–Sat. 12–5.

**HANNAH HOCH**—Collages by this German artist who began her career in the 1920s in Berlin and was associated with the Dada Movement; through 10/6. Goethe House, 1014 Fifth Ave. (439-8700).

**WIFREDO LAM**—A retrospective of drawings, prints, and books by this Cuban artist (1902–82) whose works are a synthesis of Synthetic Cubism and symbols of his native Afro-Cuban culture; 9/18–12/20. Americas Society, 680 Park Ave. (249-8950).

**EUGENE LEROY**—Heavily-layered paintings from which images of traditional subject matter—nudes, portraits, and still life—seem to emerge; through 11/7. Werner, 21 E. 67th St. (988-1623). See "Solos," "SoHo and TriBeCa."

**IRVING PETLIN**—Recent pastels and drawings that are a reconstruction of the pre-WW2 streets of Warsaw as inspired by his childhood memories of that city and the writings of Bruno Schulz; through 10/20. Kent, 47 E. 63rd St. (980-9696).

**DIEGO RIVERA**—Early paintings and drawings, including *Portrait of a Spaniard* (1912), *Eiffel Tower* (1917), and a portrait of his daughter, *Lupita with her Indian Nurse* (1927); through 9/29. Martin, 23 E. 73rd St. (288-2213).

**BEVERLY SEMMES**—An installation that uses clothing, such as dresses and mens' suits, to create a psychological space in which the feminine form becomes architecture; through 10/6. Sculpture Center, 167 E. 69th St. (879-3500).

### *57th Street Area*

**CHARLES BURCHFIELD**—Drawings executed in ink, charcoal, pencil, and crayon; through 10/3. Kennedy, 40 W. 57th St. (541-9600).

**STUART DIAMOND**—Recent paintings; 9/27–10/10. McKee, 745 Fifth Ave. (688-5951).

**SAM FRANCIS**—Recent monotypes that reflect his continuing interest in the uses of the controlled accident; through 10/10. Emmerich, 41 E. 57th St. (752-0124).

**LUCIAN FREUD**—Etchings from 1946 to the present that portray the artist's unromanticized exploration of the human figure and psyche; through 9/26. Ryan, 24 W. 57th St. (397-0669).

**JUDITH GODWIN**—Abstract paintings from 1953–92; through 10/17. Del Re, 41 E. 57th St. (688-1843).

**MAURICE GOLUBOV**—Recent paintings in a series titled "Hebrew Letters and Abstractions"; through 10/6. De Nagy, 41 W. 57th St. (421-3780).

**MORRIS GRAVES**—Paintings and drawings from 1932 to 1992 by this Northwest Visionary artist whose images of birds, flowers, and other living creatures are universal symbols envisioned through meditation; through 10/24. Schmidt-Bingham, 41 W. 57th St. (888-1122).

**STANLEY WILLIAM HAYTER/SAM FRANCIS**—Prints from 1927–76/Lithographs and etchings. Through 10/3. Associated American Artists, 20 W. 57th St. (399-5510).

**JIM MORPHESIS**—Recent paintings that combine the artist's interest in Hellenic mythology with the techniques and symbols of religious iconography; throuugh 10/10. Littlejohn-Sternau, 41 E. 57th St. (980-2323).

**MARIA NORDMAN/ISA GENZKEN**—Works that are in the process of transformation and related to conditions of the sun; through 10/10/New works; through 10/17. Goodman, 24 W. 57th St. (977-7160).

**CLAES OLDENBURG**—New sculptures, including harps, saxophones, a clarinet, perfume bottles, neckties, and a leaf boat; 9/18–10/17. Pace, 32 E. 57th St. (421-3292).

**WALLACE PUTNAM**—Paintings from 1950 to 1978 that are characterized by the artist's calligraphic line, wit, and unexpected use of color; through 10/17. Ross, 50 W. 57th St. (307-0400).

**MILTON RESNICK**—Recent paintings that incorporate narrative and figurative elements and are based on Biblical and mythological subjects; through 10/17. Miller, 41 E. 57th St. (980-5454).

**EDWARD SCHMIDT**—Drawings of recumbent female figures in charcoal, chalk, and graphite on paper; through 10/10. Stiebel, 32 E. 57th St. (935-5736).

**FRANCESCA SUTIL/PATON MILLER**—Minimal paintings/Mixed-media works on paper that depict people at work and play. Through 10/17. Hiame, 41 E. 57th St. (888-3550).

**STEPHEN TANIS**—Recent still-life paintings in which fruits and flowers are often arranged on a table in the foreground; through 9/26. French, 24 W. 57th St. (247-2457).

**MICHAEL TETHEROW**—Works on paper from the past seven years; through 10/17. McCoy, 41 E. 57th St. (319-1996).

### *SoHo and TriBeCa*

**KIM ABELES**—Porcelain dinner plates, each of which is centered with a portrait of a 20th-century American president and ringed with a gold-lettered quote by that president concerning the relationship between business and the environment; through 10/10. Miller, 138 Spring St. (226-1220).

**GRAHAM ASHTON**—Recent paintings and watercolors; 9/16–10/10. Humphrey, 594 Broadway (226-5360).

**JOHN BALDESSARI**—Recent photographic assemblages; 9/19–10/10. Sonnabend, 420 W. Broadway (966-6160).

**ROBERT BEAUCHAMP**—Works on paper from the past two decades, including the nine-foot-long "Frieze of Life"; through 10/3. M-13, 72 Greene St. (925-3007).

**BESSIE BORIS/JOHN WINSHIP**—Recent still-life paintings and portraits/Paintings of old family photographs. Through 9/30. Perlow, 560 Broadway (941-1220).

**ROBERT BRADY/BRUNO LAVERDIERE**—Ceramic sculpture from the 1980s and recent figurative works in wood/Charcoal drawings from his "La Napoule" series. Through 10/17. Franklin Parrasch, 588 Broadway (925-7090).

**FARRELL BRICKHOUSE**—Recent paintings that refer to landscape; through 10/14. Auchincloss, 558 Broadway (966-7753).

**ROSS BROWN**—Metal sculptures that refer to ancient civilizations; through 10/3. Harris, 383 W. Broadway (825-9144).

**WALKER BUCKNER**—New paintings; through 10/17. Davidson, 415 W. Broadway (925-5300).

**ROBERT BURKE**—Mixed-media paintings; through 10/10. Theodore, 580 Broadway (274-8260).

**TITO CANEPA**—Figurative paintings by this Dominican artist whose early career was formed in the New York workshop of David Alfaro Siqueiros; through 9/30. Step, 66 Crosby St. (226-6516).

**COLIN CHASE**—New sculpture and an installation; through 9/26. Kelly, 591 Broadway (226-1660).

**FRANCESCO CLEMENTE**—Recent watercolors, gouaches, and other works on paper; 9/16–10/31. Gagosian, 136 Wooster St. (228-2828).

**PETER DEAN**—Paintings by this artist and by his friends Benny Andrews, Bill Barrell, Joe Digiorgio, Tom Duncan, Lawrence Faden, Patricia Hansen, Jay Milder, and others; through 10/3. Einstein, 591 Broadway (226-1414).

**JAVIER DE LA GARZA**—New paintings by this Mexican artist that utilize Toltec and Olmec imagery; through 10/14. Cavin-Morris, 560 Broadway (226-3768).

**RICHARD DIEBENKORN**—New color etchings; through 10/17. Crown Point Press, 568 Broadway (226-5476).

**PETER DRAKE**—New paintings; through 10/3. Marcus, 578 Broadway (226-3200).

**NORRIS EMBRY**—Expressionistic paintings and works on paper by this American artist who studied with Kokoschka in Europe and died in 1950; through 10/17. Snyder, 588 Broadway (941-6860).

**AVA GERBER**—An installation that deals with childhood abuse and the dark side of the American family; through 9/28. Fiction/nonfiction, 21 Mercer St. (941-8611).

**GLENN GOLDBERG**—Recent works on cardboard and construction paper incoporating painting and elements of collage; through 10/10. Beitzel, 102 Prince St. (219-2863).

**LEW GRAHAM**—Paintings, drawings, and constructions of trees and branches; 9/19–10/31. Weiss, 68 Laight St. (925-7313).

**STEVE GREENE**—Recent paintings and sculpture that incorporate symbols of militarism and terrorism; 9/19–10/17. Yi, 249 Centre St. (334-5189).

**NICHOLAS HOWEY**—New abstract paintings and works on paper; 9/16–10/17. Lee, 588 Broadway (966-2676).

**ROBERT IRWIN**—A site-specific installation that consists of three double-sided scrim walls positioned from the front to the back of the gallery and lit from above with colored fluorescent lights, enabling the viewer to experience light as a flat plane and a volume; 9/22–10/24. Pace, 142 Greene St. (431-9224).

**ILYA KABAKOV**—An installation that is a recreation of two galleries of old master paintings with an unexpected source of music; through 10/17. Feldman, 31 Mercer St. (226-3232).

**BYRON KIM/SCOTT BURTON**—Recent paintings, including small, monochromatic encaustic paintings that protrude from the canvas like bellies and a series of grid paintings executed in liquid make-up that are "portraits" of particular skin types/Sculpture and furniture executed in concrete; 9/19–10/17. Protetch, 560 Broadway (966-5454).

**SILVIA KOLBOWSKI**—An installation titled "Once more, with feeling"; through 10/10. Postmasters, 80 Greene St. (941-5711).

**DOUGLAS KOLK**—Recent works; 9/11–10/5. Le Cappellaine, 252 Lafayette St. (274-9383).

**ANDREW KRASNOW/DOUGLAS BLACK**—An installation of flags, lampshades, and other works that use the iconography of the American flag to provoke political associations/New abstract paintings that have a "collapsed" or "squashed" appearance. Through 10/3. Stux, 155 Spring St. (219-0010).

**JUSTEN LADDA**—A mixed-media installation and related works titled "Not my table-your waiter is JUSTEN LADDA (double dig)"; through 10/3. Gorney, 100 Greene St. (966-4480).

**MARILYN LERNER**—Gouaches executed in Jaipur, India, where the artist spent four months as a Fulbright Fellow studying traditional gouache painting; through 10/10. Morrison, 59 Thompson St. (274-9059).

**EUGENE LEROY**—Recent paintings of traditional subject matter characterized by a heavy accumulation of pigment; through 10/10. Thorp, 103 Prince St. (431-6880). See "Solos," "Madison Avenue and Vicinity."

**LIZ-N-VAL**—Recent sculpture from their "Space-Time Capsules" series, including mixed-media shopping bags; 9/19–10/31. 1st Art-Genes Museum, 7 Mercer St. (966-7744), Sat. and Sun. 3–7.

**JOSE LOZANO**—Recent mixed-media works on paper that are an exploration of Mexican culture; through 9/29. Cutler, 379 W. Broadway (219-1577).

**HENRI MICHAUX**—Paintings and drawings from the last ten years of his life (1974–84); 9/19–10/17. Nolan, 560 Broadway (925-6190).

**DAVID NASH**—Drawings, objects, and photographs that document the existing condition of his site-specific sculptures of trees planted by the artist over the last 15 years and project forward to envision each work in its mature sculptural form; through 10/10. Louver, 130 Prince St. (925-9205).

**DIANA NICOSIA**—Abstract paintings inspired by the Brazilian rainforest; through 9/30. Ergane, 469 W. Broadway (228-9800).

**TOM OTTERNESS**—Recent sculptures in which feet, hearts, hands and other parts of the human body are removed from their context, simplified, and made monumental; through 10/10. Alexander, 59 Wooster St. (925-4338).

**ADRIAN PIPER/FRANZ ERHARD WALTHER**—Recent political works/A work titled "First Work Set, Stored," executed between 1963–69; 9/19–10/17. Weber, 142 Greene St. (966-6115).

**BRUNO ROUSSELOT**—Recent paintings in a series titled "Labyrinths"; through 10/10. Lennon, Weinberg, 580 Broadway (941-0012).

**ED RUSCHA**—Recent color lithographs in a series titled "Cameo Cuts, 1992"; 9/17–10/21. Sylvester, 10 Leonard St. (941-0074).

**PATI SCOBEY**—Prints, drawings, and books; 9/17–10/17. Granary Books, 568 Broadway (226-5462).

**BILL SMART**—Minimal abstract paintings in enamel and polyurethane on wood panels; through 10/17. Arena, 128 Wooster St. (226-1420).

**WALTER SWENNEN**—Abstract paintings that incorporate cartoon images; through 10/3. Klagsbrun, 51 Greene St. (925-5157).

**TOSHIKO TAKAEZU**—Ceramic sculptures with ovoid and spherical shapes; through 10/3. Cowles, 420 W. Broadway (925-3500).

**RICHARD TUTTLE**—Recent constructions made with commonplace materials, through 10/31, at Boone, 417 W. Broadway (431-1818); early drawings, through 10/30, at Markey, 55 Vandam St. (627-4446), Tue.–Fri. 11–3.

**VLADIMIR URBAN**—Recent sculpture; through 10/17. Donahue, 560 Broadway (226-1111).

**IET VAN ES**—Recent abstract paintings; through 9/26. Marunouchi, 560 Broadway (274-8087).

**LINDSAY WALT**—A group of drawings, sculpture, and an installation exploring the role of gender in daily and political life; through 10/10. Toll, 146 Greene St. (431-1788).

**JEFFREY WASSERMAN**—New abstract paintings; 9/15–10/10. Briet, 558 Broadway (334-0433).

**ELLEN WIENER**—Small-scale paintings that refer to celestial navigation and organic pattern; through 10/3. Pearl, 420 W. Broadway (966-5506.

**FRED WILSON**—An installation titled "Panta Rhei—A

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Gallery of Ancient Classical Art" that uses the model of the standard museum exhibition to explore the selective presentation of historical and cultural information; 9/16–10/3. Metro Pictures, 150 Greene St. (925-8335).

**JACKIE WINSOR**—Recent sculpture; through 10/3. Cooper, 149 Wooster St. (674-0766).

**ADOLF WOLFLI**—Drawings from 1908 to 1929, executed at the Waldau Psychiatric Asylum in Switzerland, where he was committed in 1895 and lived until his death in 1930; through 10/17. Kind, 136 Greene St. (925-1200).

### *Other*

**MICHAEL BARTALOS**—The original art from a set of fifty postcards titled "Nocturne" that the illustrator created for Gulliver Book Co., a Japanese art publisher; through 10/18. Illustration, 330 E. 11th St. (979-1014).

**SIMON DORRELL**—*Paintings and drawings of the Cots*wold Gardens, including the Prince of Wales's garden; through 9/30. Wave Hill, 675 W. 252nd St. (549-3200).

**VINCE GARGIULO**—New sculpture; through 10/4. Herron Test-Site, 93 N. 1st St., Williamsburg, Brooklyn (718-782-7681).

**IZELL GLOVER**—Prints and drawings that document the history and contributions of African Americans in the pioneering of the American West; through 10/4. Castillo Cultural Center, 500 Greenwich St. (941-5800).

**MOLLY HERON**—Mixed-media works on paper inspired by the book, *The Writing Life*, by Annie Dillard; through 9/28. HarperCollins, 10 E. 53rd St. (207-7132).

**RICARDO MORIN**—Abstract paintings with figurative elements; through 9/25. Venezuelan Consulate, 7 E. 51st St. (826-1660).

**HUGO SUTER AND ROLF WINNEWISSER**—Collaborative paintings, prints, and installations by two Swiss artists; 9/17–11/7. Swiss Institute New York, 35 W. 67th St. (496-1759).

## *GROUP SHOWS*

### *Madison Avenue and Vicinity*

**ARSENAL**—Fifth Ave. at 64th St., in Central Park (360-8163). "Discoveries VIII," a juried show of works by artists 55 years of age and older; through 10/15.

**DAVIS & LANGDALE**—231 E. 60th St. (838-0333), Mon.–Fri. 10–4. Works by Allan, Anderson, Freud, Herder, Kulicke, Roseman, Traylor; through 9/26.

**FRANKLIN FURNACE**—112 Franklin St. (925-4671). "Fluxus: A Conceptual Country," with works by Fluxus artists from the past thirty years; 9/18–11/14.

**GLADSTONE**—99 Greene St. (431-3334). Works by twelve young British artists, including Andrews, Hirst, Hume, Pippin, Whiteread; 9/19–10/31.

**MARBELLA**—28 E. 72nd St. (288-7809). Paintings by Bierstadt, Clark, Hallowell, Inness, Lawson, Wyant, others; through 9/25.

**MARKS**—1018 Madison Ave. (861-9455). Works by Blake, Burton, Cain, Hume; through 9/26.

**SHEPHERD**—21 E. 84th St. (861-4050). Works by Anisfield, Feibig, von Hofmann, Reiss; through 9/26.

**VANDERWOUDE TANANBAUM**—24 E. 81st St. (879-8200). Works by Avery, Baziotes, Goldberg, Muller, Nevelson, Thompson; through 10/31.

### *57th Street Area*

**BLUM HELMAN**—20 W. 57th St. (245-2888). Works by gallery artists; through 9/26.

**BORGENICHT**—724 Fifth Ave. (247-2111). Paintings and works on paper by artists of the Brucke, including Heckel, Kirchner, Nolde, Pechstein, Schmidt-Rottluff; through 10/10.

**EMMERICH**—41 E. 57th St. (752-0124). Works from the 1950s and 1960s by Alechinsky, Francis, Frankenthaler, Held, Louis, Noland, Olitski, others; through 10/3.

**EQUITABLE**—787 Seventh Ave. (554-4818). "Telling Tales: Nineteenth-Century Narrative Painting from the Collection of the Pennsylvania Academy of the Fine Arts"; 9/18–12/6.

**FISCHBACH**—24 W. 57th St. (759-2345). Recent paintings and works on paper by Blaine, Brown, Dixon, Forrester, Freilicher, Loftus, Rickert, Sullivan, Wilson, others; through 9/26.

**FITCH-FEBVREL**—5 E. 57th St. (688-8522). Prints and drawings by 19th- and 20th-century artists, including Braque, Bresdin, Pascin, Redon, Yake, others; through 10/31.

**FRUMKIN/ADAMS**—50 W. 57th St. (757-6655). A celebration of the gallery's 40th anniversary, with paintings, drawings, and sculpture from the Richard Brown Baker Collection, by Arneson, Azaceta, Beal, DeForest, Pearlstein, Saul, Winters, Westermann, others; through 10/10.

**JOSEPH**—745 Fifth Ave. (751-5500). Editions of furniture, wallpaper, and other functional works from the A/D Gallery, by Andoe, Barth, Deutsch, Hunt, Kardon, Knowlton, Marsh, Nelson, Tuttle, others; new works designed specifically for children by gallery artists; through 10/24.

**KENNEDY**—40 W. 57th St. (541-9600). Illustrations by Bacon, Baskin, Demuth, Hopper, Rockwell, Shan, N.C. Wyeth, others; through 9/26.

**LELONG**—20 W. 57th St. (315-0470). Works by Del Rivero, Horn, Judd, Lipski, Laib, Mangold, Ryman; through 9/27.

**MIDTOWN PAYSON**—745 Fifth Ave. (758-1900). "Elemental Nature," with works by Bermingham, Celmins, Frank, Gillespie, Jacquette, Knott, Mayhew, Nelson, H. Wilson, J. Wilson, Zwack; through 10/10.

**PAINE WEBBER**—1285 Ave. of the Americas (713-2162). "UpRiver! Selections From the Hudson River Museum of Westchester," with paintings by Cropsey, Burnham, Prentice, Inness, Suydam, others; through 10/2.

**SPANISH INSTITUTE**—684 Park Ave. (628-0420). "Valencian Painters: 1860–1936" with works from the Collection of the Diputacion de Valencia; through 9/23.

**TATISTCHEFF**—50 W. 57th St. (664-0907). Still-life paintings by Aponovich, Currier, Han, Ingle, Massad, Mothner, Reddicliffe; through 9/30.

**ZABRISKIE**—724 Fifth Ave. (307-7430). Works by Adams, Atget, Batho, Cahun, Frank, Friedlander, Goldfarb, Masson, others; through 9/28.

### *SoHo and TriBeCa*

**ALEXANDER EDITIONS**—476 Broome St. (925-2070). "Word & Image," with works by Borofsky, Burden, Holzer, Johns, Long, Mullican, Nadin, Nauman, Ruppersberg, Ruscha, Ryman, Simpson, Thek, Weiner, Zaugg; through 11/7.

**ARTISTS SPACE**—223 W. Broadway (226-3970). "Putt-Modernism," with works by Amenoff, Chin, Gehry, Murray, Skoglund, Snyder, Torreano, others; through 9/26.

**CROWN POINT PRESS**—568 Broadway (226-5476). "Making Marks," with works by Cage, Diebenkorn, Held, Hunt, Steir, others; through 9/26.

**CLARAMUNT**—375 W. Broadway (431-3456). Paintings and sculpture by Doogan, Faulkner, Gillepsie, Hewitt, Jordan, Knigin, Liberman, Rousseau, Weinfeld; through 10/17.

**COOPER**—155 Wooster St. (674-0766). Sculpture by Friedrich, Moffett, Ryan, Watson; through 9/30.

**CUGLIANI**—40 Wooster St. (966-9006). Works by Armstrong, Goldin, Greene, Katz, Krasilcic, Morrisroe, Sullivan, Tashjian; through 10/31.

**FRANKLIN FURNACE**—112 Franklin St. (925-4671). "Fluxus: A Conceptual Country," with works by Fluxus artists from the past thirty years; 9/18–11/14.

**GLADSTONE**—99 Greene St. (431-3334) and SteinGladstone, 99 Wooster St. (226-1139). Works by twelve young British artists, including Andrews, Hirst, Hume, Pippin, Whiteread; 9/19–10/31.

**GOOD**—532 Broadway (941-8066). Works by Haynes, Humphries, Hyde, Row, Usle; through 9/26.

**HARRIS**—524 Broadway (941-9895). Inaugural group show, with works by Bohary, Chaleff, Goodrich, Jones, Lee, Li, Parker, Pesce, Sanders; through 10/3.

**HEARN**—39 Wooster St. (941-7055). Works by Heilmann, Pierson, Stockholder; through 10/24.

**HELANDER**—415 W. Broadway (966-9797). Works by Brown, Hannah, Malka, Mayo, Merkin, Mull, Rizzie, Scanga, Slonem, others; through 10/3.

**HOFFMAN**—429 W. Broadway (966-6676). Works by gallery artists; through 9/22.

**KOURY**—89 Greene St. (334-5155). Works by Estrada, Long, White, Yuskavage; through 10/3.

**LEDISFLAM**—584 Broadway (925-2806). "Rubber Soul," with works that are made of rubber or incorporate the use of rubber, by Anderson, D'Arrigo, Fasnacht, Ghiz, Grossman, Laudi, Newman, Sofer, Wilke, others; 9/17–10/10.

**LIPTON**—67 Prince St. (925-7140). "Shapeshifters," with works by Burkhart, Edelson, Finley, Messager, Williams, others; 9/19–10/17.

**MURANUSHI LEDERMAN**—426 Broome St. (966-8789). Works by Bakaty, de Clario, Duff, Freidman, Kearns, Lederman, Lukas, McGinn, Millman, Ostrow, others; 9/19–10/17.

**NOSEI**—100 Prince St. (431-9253). Works by Bowen, Galan, Geva, Kuitca, Montesano, Samba, Watson, Mueller; through 9/30.

**P.P.O.W.**—532 Broadway (941-8642). Works by eight Dutch artists, including Hocks, Ingold Airlines, Stepanke & Maslin, Tas, van der Kamp, others; through 10/10.

**PRATT MANHATTAN**—295 Lafayette St. (718-636-3517), Mon.–Sat. 10–5. "The Nature of Science," with works by Anker, Blake, Cyphers, Drozdik, Gillette, Hodgkin, Joelson, Jones and Ginzel, Laffoley, Lipski, Nyzio, Rockman, Shine, Webster; through 10/8.

**RICCO/MARESCA**—105 Hudson St. (219-2756). "Cowboy Culture: An American Art Form," with objects from the Old West through the "Hollywood" cowboy; through 10/10.

**ROGER**—136 Prince St. (966-4017). "Fear of Painting," with works by Gordon, Hammond, Kass, Palmer, Pittman, Rand, Rockman, Sandlin, M. Williams, S. Williams; through 10/3.

**SHAPOLSKY**—99 Spring St. (334-8172). Works by gallery artists; through 9/26.

**STARK**—594 Broadway (925-4484). Paintings by Araeipour, Fredenthal, Roeth, Saxon, Uglow, Umberg; through 10/8.

**STEINBAUM**—132 Greene St. (431-4224). Works that celebrate the rocking chair, in furniture, painting, sculpture, and photography, by Barnet, Bellamy, Dinhofer, Ebner, Kaliniak, Leiber, Singley, Whitley, Wisseman-Wilding, others; through 10/6.

**THE DRAWING CENTER**—35 Wooster St. (219-2166). "Selections/Fall '92," with drawings by Allweis, Asher, Curtis, Jackson, Kwon, McCabe, Patterson, Philippe, Steck, Strode; through 10/24.

**THREAD WAXING SPACE**—476 Broadway (966-9520). "The Interactive Show," with new video and audio works by the Buchens, De Marinis, Mortillaro, Phillips, Rath, Scott and McFadden, Schlanger, Tomney, Wada; through 10/10.

**TRIPLEX**—Borough of Manhattan Community College, 199 Chambers St. (226-4056), Mon.–Thu. 9 a.m.–10 p.m. "Summer Stroll: Scapes & Sky," with works by Corritore, Hamlin, Mostel, King, Mark, O'Donnell, Strong, others; through 9/24.

**WALLS**—156 Wooster St. (982-9800). "Intimate Universe," with paintings by Berthot, Bleckner, Buhler, Hristoff, Jensen, Larmon, Meyer, Nozkowski, Snyder, Stephan, Wester, others; through 10/10.

**WIMMER**—560 Broadway (274-0274). Paintings by Balth, Byron, Heeks, Wynne; through 9/19.

### *Other*

**ART IN THE ANCHORAGE**—At the base of the Brooklyn Bridge, Cadman Plaza West and Old Front St., Brooklyn (206-6674). Installations by Aylon, Bender, Howard, Mikami, Women's Action Coalition (WAC), Young; photographs by Kuo, McAdams, Nance, Rodolitz; through 9/20.

**COLUMBIA UNIVERSITY**—Rare Book and Manuscript Library, Butler Library, Broadway and 116th St. (854-2231), Mon.–Fri. 9 a.m.–4:45. "Robert Lax and Concrete Poetry," with examples of abstract poetry by Lax and others; through 10/23.

**LA MAMA LA GALLERIA**—6 E. 1st St. (505-2476). "Body Double," with works by Heffron, Kozik, Kozol, McCagg, Newton, Pelletier; through 9/27.

**LONG ISLAND UNIVERSITY**—Brooklyn Campus, 1 University Plaza, Brooklyn (718-488-1051), Mon.–Sat. 9 a.m.–7 p.m. Outdoor sculpture by Chambers, Dunnill, Hill, Isaksson, Klimowicz, Lee; through 10/31.

**SNUG HARBOR CULTURAL CENTER**—1000 Richmond Terrace, Staten Island, N.Y. (718-448-8534). "Sculpture Festival '92: Silhouettes of the Southwest," with works by Drake, Glover, Jimenez, Kittleson, Lotte, Lowe, Wade; through 10/31. "A Presence of the Past," with installations by Hutchinson, Humphrey, Sligh, Welch; through 9/20. "My Fellow Americans: Photographs by Jeff Jacobs"; through 9/20.

**SOCRATES SCULPTURE PARK**—Broadway at Vernon Blvd., Long Island City, N.Y. (718-956-1819), daily 10 a.m. to dusk. "Socrates Unbound," with outdoor sculpture by Arimany, Cruz, Di Suvero, Haring, Johnson, Scohy, Sussman; through 9/30.

**WEISNER**—425 W. 13th St. (675-8722). Works by Braden, Casaravilla, Killy, Lerer, Reed, Smith, Tisdale, others; through 9/22.

**WHITE COLUMNS**—154 Christopher St. (924-4212). Works by Bacher, Berdann, Berkenblit, Hodges, Irons, Ligon, Monti, Pierson, Schlesinger, Seator, others; through 10/4.

**YWCA**—610 Lexington Ave. (755-4500). "They Came by Boat: A Celebration of Discovery," with works by Aguirre, Brody, Herr, Olsen, Lucchesi, Steele, Waroshina, others; 9/16–10/24.

## PHOTOGRAPHY

**ALICE AUSTEN HOUSE**—2 Hylan Blvd., Staten Island, N.Y. (718-816-4506), Thu.–Sun. 12–5, $2 suggested contribution. Photographs by Austen depicting the 1893 World's Columbian Exposition in Chicago; through 1/3/93.

**LEWIS BALTZ**—A work titled "Ronde de Nuit" that underscores the manipulation and loss of privacy that is inherent in technological advancement; through 10/10. Germans Van Eck, 420 W. Broadway (219-0717).

**JARED BERNSTEIN**—Recent photographic collages; 9/17–10/19. The Schimmel Center for the Arts at Pace University, Spruce St. between Park Row and Gold St. (346-1249), Mon.–Fri. 1–5.

**GEOFFREY BIDDLE**—Photographs of the residents of Alphabet City, a Puerto Rican neighborhood in New York's Lower East Side; 9/17–10/24. Klarfeld Perry, 472 Broome St. (941-0303).

**ARTHUR EDWIN BYE**—Photographs of his own landscape designs and of inspirational "found" landscapes; through 9/30. Cooper Union, 41 Cooper Square (353-4155).

**HARRY CALLAHAN/AARON SISKIND**—Photographs taken on the streets of Chicago in 1950/Photographs of Chicago children diving into Lake Michigan. Through 10/24. Pace MacGill, 32 E. 57th St. (759-7999).

**LARRY CLARK**—An installation of four video monitors, each of which plays a short video by the artist, and related photographs and collages; through 10/10. Luhring Augustine, 130 Prince St. (219-9600).

**HOWARD CLEAVES**—Photographs taken in 1929 on the Pinchot South Seas Expedition, for which he was the official photographer, and other nature photographs; through 11/29. Staten Island Institute of Arts & Sciences, 75 Stuyvesant Place, Staten Island, N.Y. (718-727-1135), $2 adults, $1.50 students and seniors, Mon.–Sat. 9–5, Sun. 1–5..

**JOHN COPLANS**—Recent photographs that are portraits of the photographer's back; through 10/17. Rosen, 130 Prince St. (941-0203).

**JODY DOLE**—Wide-format, digitally-printed still lifes, ranging from a giraffe's skeleton to studies of early radio transmission tubes; through 9/26. Nikon House, 620 Fifth Ave. (586-3907).

**GREY ART GALLERY & STUDY CENTER**—New York University, 33 Washington Place (998-6780), Tue., Thu., Fri. 11–6:30, Wed. 11–8:30, Sat. 11–5. "Camera as Weapon: Worker Photography Between the Wars," with works by Ballhause, Beck, Heartfield, Thormann, others; through 10/31.

**I.C.P.**—1130 Fifth Ave. (860-1777), Tue. 11–8, Wed.–Sun. 11–6. $4; students and seniors $2.50. Through 11/8: "The Duane Michals Show"; "Breaking Bounds: The Photography of Lois Greenfield."

## SOLUTIONS TO LAST WEEK'S PUZZLES

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# ART

**I.C.P. MIDTOWN**—1133 Ave. of the Americas (768-4680), Tue. 11–8, Wed.–Sun. 11–6. $3.50; students and seniors $2. "Special Collections: The Photographic Order From Pop to Now"; through 10/16.

**GEOFFREY JAMES**—Large-scale black and white photographs of Frederick Law Olmstead's parks in New York, Boston, and Chicago, and of the Italian campagna; through 10/10. Miller, 138 Spring St. (226-1220).

**EVELYN LAUDER**—Landscape photographs taken over the last three years in Hawaii, Colorado, and upstate New York, to benefit the Breast Center and Breast Cancer Research Programs at Memorial Sloan-Kettering 64th Street; through 9/19. Solomon, 724 Fifth Ave. (757-7777).

**LOUIS LUSSIER**—Recent photographs from the series "Testimonial Fabuleux"; through 10/10. Shainman, 560 Broadway (966-3866).

**MANUAL (SUZANNE BLOOM AND ED HILL)**—Computer-generated photographs and photo-constructions; through 10/17. Baum, 588 Broadway (219-9854).

**GEANNA MEROLA**—Black-and-white photographic images mounted on wood panels, onto which watercolor, oil stick, pastel, pencil, and nail heads have been applied; through 10/14. Saul, 155 Spring St. (431-0747).

**DUANE MICHALS**—New photographs that take a lighthearted look at the myths and realities of Paris, titled "Paris Stories and Other Follies"; 9/17–10/10. Janis, 110 W. 57th St. (586-0010).

**CHUCK NANNEY**—Photographs of commonplace American landscapes combined with a s series of self-portraits; through 10/10. Wooster Gardens, 40 Wooster St. (941-6210).

**MARIO CRAVO NETO**—Photographs of Brazilians by a Brazilian photographer; through 10/24. Witkin, 415 W. Broadway (925-5510).

**PDG**—510 E. 11th St. (777-1814). "The Photograph as Springboard," with works by Cramer, Eichner, Hines, McDermott, Nagasaki, others; through 10/3.

**EUGENE RICHARDS**—Twenty years of photographs by this photojournalist who studied with Minor White and has worked as a freelance editorial photographer for *Life, Newsweek, The New York Times Magazine, Smithsonian*, and other publications; through 10/23. Camera Club of New York, 853 Broadway (260-7077), Tue.–Sat. 1–5.

**EDDIE ROLLINS**—Recent photographic collages that incorporate abstract, historical, and spiritual symbols from various cultures; 9/17–10/25. Rice, 325 W. 11th St. (366-6660), Thu., Fri., Sat. 1–7, Sun. 1–6.

**ZABRISKIE**—724 Fifth Ave. (307-7430). Photographic portraits of Abraham Walkowitz by Jacobi, Newman, Stieglitz, VanVechten, and others, plus works in pencil, ink, and watercolor from 1908 through 1928 by Walkowitz depicting Isadora Duncan; through 10/17.

## MUSEUMS

**AMERICAN CRAFT MUSEUM**—40 W. 53rd St. (956-6047). Wed.—Sun. 10 a.m.–5, Tue. 10 a.m.–8. $4.50, seniors students $2, children under 12 free. Through 9/30: "Robert Kushner's Changing 'Seasons.'" Through 11/8: "More Than One: Contemporary Studio Production." Through 11/8: "A Decade of Craft: Recent Acquisitions, Part II—Ceramics, Fiber Art, Jewelry, and Metalwork."

**AMERICAN MUSEUM OF NATURAL HISTORY**—CPW at 79th St. (769-5000). Sun.–Thu. 10 a.m.–5:45; Fri. and Sat. 10 a.m.–8:45. Suggested contribution $5; children $2.50. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . Hayden Planetarium . . . Margaret Mead Hall of Pacific Peoples . . . Celestial Plaza . . . Hall of South American Peoples . . . Aurora Gem Collection. Through 1/17/93: "Global Warming: Understanding the Forecast." Through 11/1: "The Santana Fossils: Ancient Wonders, Modern Puzzles." Through 11/1: "The Prehistoric Mammals of Charles R. Knight."

**ASIA SOCIETY**—725 Park Ave. at 70th St. (288-6400). Tue.–Sat. 11 a.m.–6 (Fri. until 8), Sun. noon–5. Closed Mon. $2; students and seniors $1. 9/18–1/17/93: "Cultures at Crossroads: Southeast Asian Textiles from the Australian National Gallery."

**BROOKLYN MUSEUM**—200 Eastern Pkwy., Brooklyn (718-638-5000). Wed.–Sun. 10 a.m.–5. Donation $4; students $2; seniors $1.50. Through 12/13: "Biomorphism and Organic Abstraction in 20th-Century Decorative Arts." Through 9/21: "Painters of a New Century: The Eight and American Art." Through 9/21: "Curator's Choice—The Eight: Works on Paper." Through 10/30: "Raiders of the Fine Arts: Summer 1992."

**COOPER-HEWITT MUSEUM**—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.–9, Wed.–Sat. 10 a.m.–5, Sun. *noon–5. $3; seniors and students $ 1.50; free* Tue. after 5.

**FRAUNCES TAVERN MUSEUM**—54 Pearl St. at Broad St. (425-1778). Mon.–Fri. 10 a.m.–4. $2.50; children, students, and seniors $1. Through 12/4: "Re-electing George...Washington That Is: The 200th Anniversary of the 1792 Election." 9/17–11/20: "To Please Every Taste: 18th-Century Prints from the Henry Francis DuPont Winterthur Museum."

**FRICK COLLECTION**—1 E. 70th St. (288-0700). Tue.–Sat. 10 a.m.–6, Sun. 1–6. $3, students and seniors $1.50. Children under 10 not admitted.

**GUGGENHEIM MUSEUM**—Fifth Ave., at 89th St. (423-3500). Mon.–Wed., Fri.–Sun. 10 a.m.–7:45 (Tue. 5–7:45 pay as you wish), closed Thu. $7, students and seniors $4. 9/25–12/15: "The Great Utopia: The Russian and Soviet Avant-Garde. 1915–1932."

**GUGGENHEIM MUSEUM IN SOHO**—575 Broadway (423-3500). Sun., Mon., Wed. 11 a.m.–6, Thur.–Sat. 11 a.m.–10 p.m., closed Tue. $5, students and seniors $3. 9/23–1/17/93: "Marc Chagall and the Jewish Theater."

**JEWISH MUSEUM AT THE NEW-YORK HISTORICAL SOCIETY**—170 Central Park West (399-3430). Sun., Tue., Wed., 11 a.m.–5, Thu. 11 a.m.–8, Fri. 11 a.m.–3. $4.50, seniors $3, children $1. Through 12/30: "Selections from the Jewish Museum's Collection." 9/20–12/20: "Convivencia: Jews, Muslims, and Christians in Medieval Spain."

**KATONAH MUSEUM OF ART**—Route 22 at Jay St., Katonah, N.Y. (914-232-9555). Tue., Thu., Fri., Sun. 12–5, Wed. 12–8, Sat. 10 a.m.–5. Free. Through 9/27: "Benchmarks." Through 9/27: "In Good Conscience: The Radical Tradition in 20th-Century American Illustration." Through 9/27: "Alan Cober: The Artist as Illustrator, The Illustrator as Journalist."

**METROPOLITAN MUSEUM OF ART**—Fifth Ave. at 82nd St. (879-5500). Tue.–Thu. and Sun. 9:30 a.m.–5:15, Fri. and Sat. 9:30 a.m.–9. Contribution $6; children and seniors $3. Through 10/25: "Modern Design: 1890–1990." Through 9/27: "El-Andalus: The Art of Islamic Spain." Through 11/22: "Magritte." 9/18–11/29: "Jusepe de Ribera (1591–1652): Spanish Realist in Baroque Italy." **The Cloisters,** Fort Tryon Park (923-3700). Tue.–Sun. 9:30 a.m.–5:15. Medieval collection.

**PIERPONT MORGAN LIBRARY**—29 E. 36th St. (685-0008). Tue.–Sat. 10:30 a.m.–5, Sun. 1–5. Suggested donation $5. Through 11/29: "Renaissance Florence: Arts and Letters." Through 11/22: "Seeking the 'Splendid Misery': Presidential Races from George Washington to Theodore Roosevelt." Through 11/29: "Treasures from the Permanent Collections." Through 11/29: "Fra Bartolommeo: Master Draughtsman of the High Renaissance."

**MUSEUM OF AMERICAN FOLK ART**—2 Lincoln Square (595-9533). Tue.–Sun. 11:30 a.m.–7:30, closed Mon. Free. 9/17–1/3/93: "Visiones Del Pueblo: The Folk Art of Latin America."

**MUSEUM OF MODERN ART**—11 W. 53rd St. (708-9400). Daily 11 a.m.–6, Thu. to 9. Closed Wed. $7; students and seniors $4; Thu. 5–9 pay what you wish. Through 10/12: "Kaj Franck: Designer." Through 10/13: "The Young Rebel in American Photography, 1950–1970." Through 12/1: "The Photographs of Lucas Samaras: Selections from a Recent Gift."

**MUSEUM OF THE CITY OF NEW YORK**—Fifth Ave. at 103rd St. (534-1672). Wed.–Sat. 10 a.m.–5, Sun. 1–5; Tue. 10 a.m.–2 for organized school and group tours (reservations required). $5; students and seniors $3 Through 7/93: "Broadway! 125 Years of Musical Theater." Through 2/28/93: "Welcome to Your Second Home: Ethnic Social Clubs in New York." Through 11/29: "Growing Old in Spamish Harlem." 9/16–2/14/93: "Jews in Colonial New York: The Levy-Franks Family Portraits."

**NATIONAL ACADEMY OF DESIGN**—1083 Fifth Ave., at 89th St. (369-4880). Wed.–Sun. noon–5 (Fri. to 8). $3.50, seniors and students $2, free Fri. 5–8. Through 9/27: "The Artist's Eye: Philip Pearlstein Selects Paintings from the Permanent Collection.'"

**NEW-YORK HISTORICAL SOCIETY**—Central Park West at 77th St. (873-3400). Tue., Wed., Fri., Sun. 11 a.m.–5., Thu. 11 a.m.–8. $4.50; seniors $3, children $1. Through 9/23: "Markers of Change: Documents of American History." Through 9/20: "Party Time: Presidential Campaigns Since 1832." Through 10/11: "Ansel Adams: The Early Years." Through 10/11: "The Century Association: American Masters and Masterworks."

**NEW YORK PUBLIC LIBRARY**—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Tue.–Wed. 11 a.m.–6, Thu.–Sat. 10 a.m.–6. 9/19–1/9/93: "New Worlds, Ancient Texts: The Cultural Impact of an Encounter." **New York Library for the Performing Arts**, 40 Lincoln Center Plaza (870-1670), Mon. and Thu. 12–8, Wed. and Fri. 12–6, Sat. 10–6. Through 10/31: "Breaking Boundaries: American Puppetry in the 1980s." Through 9/19: "The Theater Magic of Jusaburo Tsujimura."

**NOGUCHI MUSEUM**—32–37 Vernon Blvd., Long Island City, Queens, N.Y. (718-204-7088). Wed. and Sat. 11 a.m.–6. Suggested contribution $4; $2 students and seniors. A collection of over 250 works by the renowned sculptor and a sculpture garden (on Saturdays, a shuttle bus departs from the Asia Society at Park Ave. and 70th St. every hour on the half hour from 11:30 a.m. to 3:30 p.m., and returns on the hour until 5:00 p.m. for roundtrip fare of $5).

**OLD MERCHANT'S HOUSE**—29 E. 4th Street (777-1089). Sun. 1–4. $3. New York's only family home preserved intact from the 19th century. Home to Seabury Tredwell and family from 1835 to 1933, the house reflects the lifestyle of a typical New York City upper-middle-class family of the last century.

**QUEENS MUSEUM OF ART**—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.–Fri. 10 a.m.–5; Sat.–Sun. noon–5:30. Contribution suggested. Through 11/29: "Fragile Ecologies: Artists' Interpretations and Solutions."

**ABIGAIL ADAMS SMITH MUSEUM**—421 E. 61st St. (838-6878). Mon.–Fri. 10 a.m.–4 (the hours between 10 a.m. and 12 noon on weekdays are reserved for groups only), Sun. 1–5. $3; $2 children; $1 seniors. Furnished rooms from the Federal Period (1790–1830).

**STUDIO MUSEUM IN HARLEM**—144 W. 125th St. (864-4500). Wed.–Fri. 10 a.m.–5, Sat.–Sun. 1–6. $3; seniors $1.50, children $1. Through 11/15: "William T. Williams: Paintings and Works on Paper." Through 9/20: "William H. Johnson."

**WHITNEY MUSEUM**—Madison Ave. at 75th St. (570-3676). Wed., Fri., Sat. 11 a.m.–6, Sun. 11–6, Thu. 1–8 (free 6–8), Tue. by appointment for groups, closed Mon. $6; students and seniors $4. "Calder's Circus." . . . Through 9/20: "Gifts and Acquisitions in Context." Through 10/25: "Homecoming: William H. Johnson and Afro-America, 1938–1946." Through 10/25: "Parallel Visions 1938–1946: Selections from the Permanent Collection." **Whitney Museum at Philip Morris,** 42nd St. at Park Ave. (878-2550). Mon.–Fri. 11 a.m.–6, Thu. to 7:30, closed Sat. and Sun. (Sculpture Court is open Mon.–Sat. 7:30 a.m.–9:30 p.m.; Sun. and holidays 11 a.m.–7). Free. Through 11/28: "Glenn Ligon: Good Mirrors are Not Cheap." Through 9/25: "Y. David Chung: Turtle Boat Head."

## AUCTIONS

**CHRISTIE'S**—502 Park Ave. at 59th St. (546-1000). 9/16 at 10 a.m. and 2: "French and Continental Furniture, Objects of Art, Tapestries, and Carpets." On view from 9/12.

**CHRISTIE'S EAST**—219 E. 67th St. (606-0400). 9/19 at 11 a.m.: "American Prints: 1900–1990." On view from 9/12.

**DOYLE**—175 E. 87th St. (427-2730). 9/16 and 9/17 at 10 a.m.: "By Order of the Provident Loan Society: Jewelry, Watches, Silverware, Stamps, and Coins." On view from 9/12.

**SOTHEBY'S**—York Ave., at 72nd St. (606-7000). 9/16 at 10:15 a.m. and 2: "19th-Century Furniture." On view from 9/11. 9/17 at 10:15 a.m. and 2: "Rugs and Carpets." On view from 9/12.

**SWANN**—104 E. 25th St. (254-4710). 9/17 at 10:30 a.m.: "Autographs." On view from 9/19.

# MUSIC AND DANCE

COMPILED BY JOANNE CHEN

## MUSIC AND DANCE DIRECTORY

**Carnegie Hall and Weill Recital Hall at Carnegie Hall,** Seventh Ave. at 57th St. (247-7800).

**City Center,** 131 W. 55th St. (581-7907).

**Joyce Theater,** 175 Eighth Ave. at 19th St. (242-0800).

**Lincoln Center:** 62nd–66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (875-5050); Avery Fisher Hall (875-5030); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570); Walter Reade Theater (875-5600).

**Madison Square Garden and The Paramount,** Seventh Ave. at 33rd St. (465-6741).

**Merkin Concert Hall,** Abraham Goodman House, 129 W. 67th St. (362-8719).

**Metropolitan Museum,** Fifth Ave. and 82nd St. (570-3949).

**92nd St. Y,** on Lexington Ave. (996-1100).

**Radio City Music Hall,** Sixth Ave. and 50th St. (247-4777).

**Symphony Space,** Broadway at 95th St. (864-5400).

**Town Hall,** 123 W. 43rd St. (840-2824).

## CONCERTS

### *Bryant Park Ticket Booth*

**HALF-PRICE TICKETS** for same-day music, dance, and occasionally opera performances are sold here, depending on availability, six days a week: Tue.–Sun., noon–2 and 3–7; Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

### *Wednesday, September 16*

**NEW YORK PHILHARMONIC**—Opening night with conductor Kurt Masur and soprano Kathleen Battle. Bernstein's "Fanfare for Bima," " Songs," and "Symphonic Dances" from *West Side Story;* selections from Prokofiev's *Romeo and Juilet;* Strauss's "Songs." Avery Fisher Hall at 8. $15–$90.

**JUILLIARD/IBM CONCERTS IN THE GARDEN**—Featuring cellist Noah Hoffeld and pianist Elena Abend. Works by Bach, Brahms, Milhaud, and Saint-Saens. IBM Garden Plaza, 590 Madison Ave., at 12:30. Free.

**THE BRYANT PARK YOUNG ARTISTS CONCERT SERIES**—Featuring Aureole, an ensemble formed by recent graduates of the Juilliard School and Mannes College of Music. 42nd St. and 6th Ave. (983-4143), at 5:30. Free.

**KEN FRADLEY,** soul musician. Golda Meir Square, 1411 Broadway at 12:15. Free.

### *Thursday, September 17*

**BILLY RAY CYRUS**—Radio City Music Hall at 8. $25–$35.

**NEW YORK PHILHARMONIC**—With conductor Kurt Masur. Schubert's Symphony No. 8, "Unfinished"; Mehul's Symphony in G Minor; Beethoven's Symphony No. 5. Avery Fisher Hall at 8. $10–$50.

**THE MIGHTY MIGHTY BOSSTONES**—The Marquee, 547 W. 21st. St. (307-7171), at 9. $12.50; $14 (day of show).

**ST. PAUL'S NOONDAY CONCERTS**—The classical series continues with guitar-and-flute duo Scott Kuney and Sato Moughalian. Music by Stravinsky, Villa-Lobos, Denissow, and Beaser. St. Paul's Chapel, Broadway and Fulton Streets (602-0747), at noon. $2.

**WNCN BRASS QUINTET**—Bryant Park, 42nd St. and 6th Ave. (983-4143), at noon. Free.

**BARGEMUSIC**—Featuring violinist Ik-Hwan Bae, pianist Paige Roberts, and cellist Sung-Won Yang. Mozart's Sonata for Piano in C Major, Franck's Sonata for Cello and Piano in A Major, and Brahms's Piano Trio in B Major. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $15.

### *Friday, September 18*

**TONY BENNETT**—With the Count Basie Orchestra & The Ralph Sharon Trio. Radio City Music Hall at 8. $25–$40.

**NEW YORK PHILHARMONIC**—See 9/17.

**BACH FESTIVAL**—Featuring violinist Nina Belina and the Bachnanalis Festival Orchestra. Soloists include clarinetist Julius Milkis, pianists Nina Kogan and Boris Tishenko, and harpsichordist Gerald Ranck. Works by Bach and contemporary composers. The Cathedral of St. John the Divine, 1047 Amsterdam Ave. (662-2133), at 7:30. Free.

**CONCRETE BLONDE**—With Chris Bailey. The Academy, 234 W. 43rd St. (307-7171), at 8. $20.

**MORRISSEY**—With Gallon Drunk. The Paramount (307-7171), at 8. $30.

**THE CENTERFOLD COFFEEHOUSE**—Featuring the jazz duo Cathey Baier and Ernie Fortunato. The Church of St. Paul and St. Andrew, 263 W. 86th St. (866-4454), at 8. $7.

**SEPTEMBER SIXTIES CONCERT SERIES**—Featuring Lou Christi. Austin J. Tobin Plaza, World Trade Center, at noon. Free.

**CARIBBEAN WITH KEITH MARKS**—Golda Meir Square, 1411 Broadway, at 12:15. Free.

**DATEVIK HOVANESIAN** and **THE ARMEN DONELIAN TRIO,** jazz musicians. John Pashalian Hall, 221 E. 27th St., at 8:30. $15.

### *Saturday, September 19*

**SUNGSIC YANG,** violinist. Mozart's Rondo in C Major; Beethoven's Sonata for Violin and Piano, and *Kreutzer;* Chausson's *Poeme;* Ysaye's Violin Sonata; Paganini's *Le Streghe.* Merkin Concert Hall at 8:30. $10.

**TONY BENNETT**—See 9/18.

**NEW YORK PHILHARMONIC**—See 9/17.

**CABARET IN CONCERT SERIES**—Featuring Laurie Beechman. 92nd Street Y's Tisch Center for the Arts at 8. $25.

**CHERISH THE LADIES**, Irish-American women's ensemble. Instrumentalists, singers, and dancers present fresh and lively interpretations of traditional Irish music. Symphony Space at 8. $15.

**LA MAMA/LA GALLERIA COMPOSER SERIES**—Composer David First leads his microtonal ensemble including guitar, bass, keyboards, and percussion; with Ping, electric and acoustic guitarists and percussionist. La Galleria, 6 E. 1st St. (505-2476), at 8. Admission by donation.

**SHAKESPEAR'S SISTER**—Irving Plaza, 17 Irving Place (307-7171), at 9. $15.

**LOLLAPALOOZA OF UKE**—The annual gathering features about a dozen ukulele bands and solo performers. 527 Broome St. (673-0349), at 9. $5.

**ENGLISH CHORAL MUSIC**—Featuring the Choir of Gonville & Caius College from Cambridge University in England. Church of St. Jean Baptiste, Lexington Ave. and 76th St. (288-5082), at 8. Free.

**JAY BLACK AND THE AMERICANS**—Whitman Hall, Brooklyn College, Nostrand Ave. and Ave. H, Brooklyn (307-7171), at 8. $20–$22.50.

### *Sunday, September 20*

**AMERICAN SYMPHONY ORCHESTRA**—Featuring conductor Leon Botstein, violinist Elmar Oliveira, and the Pro Arte Chorale in "The Other Encounter: European Composers in America 1933-1945." Weill's Suite from *Railroads on Parade,* Korngold's Violin Concerto, Hindemith's *Symphonic Metamorphosis on Themes by Weber,* Martinu's *Thunderbolt P-47* and *Memorial to Lidice.* Carnegie Hall at 3. $10–$25.

**SCOTT KUNEY,** guitarist, and **SATO MOUGHALIAN,** flutist. Kreuzer's Trio for Flute, Viola, and Guitar; Denissow's Sonata for Flute and Guitar; Stravinsky's Four Russian Songs for Voice, Flute, Harp, and Guitar; more. Weill Recital Hall at 8:30. $8–$10.

**BOLEROS FOREVER**—Featuring leading interpreters of Bolero, Armando Manzanero and Maria Martha Serra Lima. Avery Fisher Hall at 8:30. $20–$40.

**JOY TO THE NEW YEAR**—Annual benefit concert for the Bialystoker Center. Featuring Mike Burstyn, Sol Zim, Eleanor Reissa, and Misha Eingorn. Avery Fisher Hall at 2. $11–$34.

**WESTERN WIND VOCAL ENSEMBLE**—Romance and rituals of the Spanish Jews told in song and story; historical and interpretive narration by actress Tovah Feldshuh. Merkin Concert Hall at 8. $15.

**BACH FESTIVAL**—See 9/18. Today at 3:30.

**INDIGO GIRLS**—Singer-songwriters Emily Saliers and Amy Ray mark the finale of the SummerStage concert series. Rumsey Playfield, 72nd St. and 5th Ave. (307-7171), at 3. $18; $20 (day of show).

**JAZZ AT SAINT PETER'S**—Featuring the Carl Maultsby Sacred Jazz Requiem Quartet. Saint Peter's Church, 619 Lexington Ave. (935-2200), at 7. Admission by donation.

**NEW YORK FESTIVAL OF SONG**—Vocalists Howard McGillin, Beth Fowler, Joe Grifasi, and Steven Blier perform hit songs and unpublished gems from vintage Broadway musicals. Works by Porter, Gershwin, more. Weiler Concert Hall at Greenwich House Music School, 46 Barrow St. (242-4770), at 5. $16.

**CHORAL SYMPHONY SOCIETY**—The society's Cantata Singers debut with Bach's "Sehet, welch eine Liebe," No. 64; "Ein feste Burg ist unser Gott," No. 80; "Gottes Zeit ist die allerbeste Zeit," No. 106. Christ & St. Stephen's Church, 120 W. 69th St. (864-7541), at 3. $15.

**THE CENTERFOLD COFFEEHOUSE**—Benefit concert featuring jazz pianist Ronny Whyte and bassist Frank Tate. The Church of St. Paul and St. Andrew, 263 W. 86th St. (866-4454), at 5. $12.

**LEHMAN COLLEGE CHAMBER PLAYERS**—The season opens with pianist Diana Mittler-Battipaglia, violinist Anton Miller, and cellist Lawrence Zoernig. Works by Beethoven, Turina, Tchaikovsky. Theatre of Lehman Center for the Performing Arts, Bedford Park Blvd. West at Goulden Ave., Bronx (718-960-8247), at 2. Free.

**THE UPTOWN COFFEEHOUSE CONCERTS**—Featuring the folk music of Steve Key, with opening set by Walt Campbell. Society for Ethical Culture, 4450 Fieldston Rd., Bronx (718-796-8119), at 7. $7.

**BARGEMUSIC**—See 9/17. Today at 4. $18.

### *Monday, September 21*

**ELLEN ORNER,** violinist. With pianist Joel Wizansky. Works by Leonardo Balada, Benjamin Lees (N.Y.

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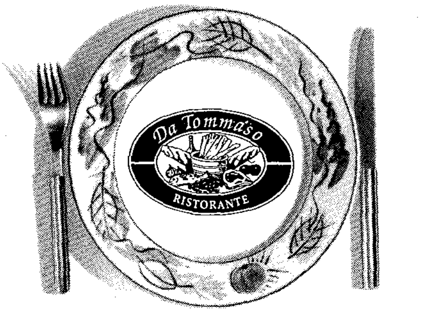

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# MUSIC & DANCE

premiere of Sonata No. 3 for Violin and Piano), Niccolo Paganini, Henri Wieniawski. Weill Recital Hall at 8. $10.

**CONCERTS AT JUILLIARD**—The faculty-recital series opens with guitarist Sharon Isbin, violinist Cho-Liang Lin, violist Paul Neubauer, cellist Andre Emelianoff, flutist Carol Wincenc, English-hornist Thomas Stacy, and tenor Robert White. Works by Falla, Dowland, Lawes, Vivaldi, more. Juilliard Theater, 155 W. 65th St. (769-7406), at 8. Free (tickets required).

**SOUNDS ON THE HUDSON**—Featuring Johnny Pacheco Y Su Tumbao. Site 15 Lawn at Battery Park City, west of World Trade Center on the Hudson River (416-5300), at 6:30. Free.

**SCHUMANN SERIES**—Featuring pianist Julie Mech. Works include Schumann's *Fantasia,* Op. 17 and *Arabesque,* Op. 18; Chopin's Sonata, Op. 18. Bosendorfer Center, 406 E. 79th St. (472-9799), at 8. $8.

**JORGE DE LA VEGA,** Argentinean flutist. With the Music Amici Chamber Group and classical guitarist William Anderson. Works by Saint-Saens, Villa-Lobas, more. Christ & St. Steven's Church (543-1567), at 8. $15.

### *Tuesday, September 22*

**THE MUSIC OF ANDREW LLOYD WEBBER**—With Michael Crawford. Radio City Music Hall at 7. $30–$50.

**NEW YORK PHILHARMONIC**—See 9/17. Today at 7:30.

**JEFFREY SIEGEL,** pianist. Beethoven's "Moonlight Sonata" and "Appassionata Sonata." 92nd Street Y's Tisch Center for the Arts at 8. $15.

**ZASIS IMPROVISATORY ENSEMBLE**—Featuring Thomas Chapin on woodwinds, Robert Kaplan on keyboards, William Sloat on double bass, Thad Wheeler on percussion. Everything from electronics to wrenches. Kampo Cultural & Multi-Media Center, 31 Bond St. (228-3063), at 8. $10.

## OPERA

### *New York City Opera*

**NEW YORK STATE THEATER**—Through 11/15. Tickets: $10–$68. 9/15 at 8: Romberg's *The Desert Song,* Nance conducting; soloists include Michele, White, Graff, Hickey, Gottschall, McKinley, Daniecki, Otey. 9/17 at 8: Busoni's *Doktor Faust* (in German, with supertitles), Keene conducting; soloists include Zseller, Stone, Davis, West, Blanchet, Brubaker. 9/18 at 8: Rossini's *Il Barbiere di Siviglia* (in Italian, with supertitles), Bergeson conducting; soloists include Saffer, Reyes, Otey, Tate, McKee, Cokorinos. 9/19 at 1:30: *The Desert Song;* see 9/15. 9/19 at 8: Mascagni's *Cavalleria Rusticana* and Leoncavallo's *Pagliacci* (in Italian, with supertitles), Sloane conducting; soloists include Graham, Sonnenberg, Reyes, Sirianni, Wittges, Geyer, Barasorda, Cowan, Perry, Blanchet. 9/20 at 1:30: Verdi's *Rigoletto* (in Italian, with supertitles), Colaneri conducting; soloists include Futral, Marsee, Albert, Drews, Bell.

### *Metropolitan Opera*

**METROPOLITAN OPERA HOUSE**—Through 5/1/93. Tickets: $20–$135. 9/21 at 7: Offenbach's *Les Contes d'Hoffmann* (season opener), Levine conducting; soloists include Vaness, Domingo, Mentzer, Ramey, Laciura, Murray, Robbins, Elias, Courtney. 9/22 at 8: Verdi's *Un Ballo in Maschera,* Fiore conducting; soloists include Millo, Blackwell, Quivar, Leech, Nucci, Croft, Cook, Wells, Fitch, Peloso, Carman, Bugler.

### *Amato Opera*

**AMATO OPERA THEATRE**—319 Bowery (228-8200). Through 3/28/93. Tickets: $16. 9/19 at 7:30, 9/20 at 2:30: Verdi's *Rigoletto,* Anthony Amato conducting; scenery and costume design by Richard Cerullo.

### *Other*

**BROOKLYN LYRIC OPERA**—Verdi's *Rigoletto,* Per Brevig conducting. Temple Ansche Chesed, 100th St. and West End Ave. (718-837-1176). 9/17 and 9/19 at 8, 9/20 at 3. $15.

**THEATER FOR THE NEW CITY**—Crystal Field's new opera for the streets, *Christopher Columbus! Or Business as Usual,* featuring original music, Native American dance, and a multi-ethnic company of 50. Call 254-1109 for schedule and location information. Free.

**MARYMOUNT MANHATTAN THEATRE**—Members of the New York City Opera perform excerpts from Busoni's *Doktor Faust.* 221 E. 71st St. (423-3664). 9/20–9/21 at 8. $15.

## DANCE

### *Garth Fagan Dance*

**THE JOYCE THEATER**—Through 10/4. Tickets: $25. 9/22 at 8: World premiere of Fagan's *Moth Dreams* and excerpts from *Griot New York.* Fusion of modern dance, Afro-Caribbean dance and ballet.

### *Pilar Rioja*

**REPERTORIO ESPANOL'S GRAMERCY ARTS THEATRE**—138 East 27th St. (889-2850). Through 10/3. Tickets: $25. 9/16–9/19 at 8, 9/20 at 3: Classical Spanish and flamenco dance.

### *Other*

**SAMBACUMBA**—Forty dancers, drummers, and singers bring the Rio de Janeiro Carnival to the New York stage. Alice Tully Hall. 9/19 at 8. $20–$100.

**NEW YORK BAROQUE DANCE COMPANY**—17th and 18th century theatrical dances in France and Spain. Florence Gould Hall, 55 East 59th St. (355-6160). 9/18–9/19 at 8. $20.

**THE OUT-OF-TOWNERS 1992 SERIES**—A showcase of choreographers, theater companies, and music groups from across the country and abroad. Patrick Scully in *Queer Notions*: 9/17–9/19 at 8. Grupo Asaltodiario in *All Those Surprised, All Those Consigned:* 9/17 at 2:30. Astrid Hadad y Los Tarzanes in *Heavy Nopal*: 9/18 and 9/19 at 9; 9/21 at 8. Call 924-0077 for price and location of each performance.

**DIA CENTER FOR THE ARTS**—Performer Elizabeth Shilling and choreographer Mary Abrams in *Getting the Ghosts Out*; composer Norman Salant. 155 Mercer St. (924-0077). 9/17–918 at 9. $10.

**DANCE STREAM INC.**—Janet Gerson Dance Co. in *She Sways.* Music composed by Kenneth Laufer. Battery Park (304-0523). 9/19–9/20 at 2. Free.

**MOVEMENT RESEARCH SERIES**—Featuring Sean Curran, Roseanne Chamecki, and Andrea Lerner. Judson Memorial Church, 55 Washington Square South (477-6854). 9/21 at 8. Free (reservations suggested).

**THALIA SPANISH THEATRE**—*Tango Y Folklore Argentino 1992,* featuring Los Pampas (tango dancers Pedro and Laura Escudero) and singers Marcelo Biondini and Reynaldo Reyes. 41-17 Greenpoint Ave., Sunnyside, Queens (718-729-3880). 9/18 at 8. $13.

**TILLES CENTER**—Principal dancers of the New York City Ballet perform *Homage to Balanchine.* Long Island University's C.W. Post Campus, Brookville, N.Y. (516-626-3100). 9/19 at 8. $37–$50.

## PERFORMANCE

**P.S. 122**—150 First Ave. (477-5288). Deb Margolin & Rae C. Wright in *The Breaks:* 9/17–9/20 at 7:30. Rebecca Romero, Dominique Simonneaux, Marta Soares, Sanghi Wagner in *New Stuff:* 9/17 and 9/19 at 9. Ione Beauchamp, James Martin, Chico Katsube, and Khambatta/Breumner/Kinney in *New Stuff:* 9/18 and 9/20 at 9, 9/19 at 10:30. Quentin Crisp's *Tea Time:* 9/20 at 4. Sarah Skaggs, Ron Brown, Eileen Myles, James Godwin, Exploding Headtrick in *Road Report:* 9/17–9/19 at 8. $8.

**JOSEPH PAPP PUBLIC THEATER**—425 Lafayette St. (598-7150). Puppetry at the Public, the first New York International festival of Puppet Theater, through 9/20. Performances include Eric Bass in *The Village Child:* 9/16–9/17 at 8; Hystopolis Puppet Theater in *The Adding Machine:* 9/16 at 8; Theater Im Wind in *Hermann:* 9/16–9/19 at 8; Jusarburo Tsujimura in *Kecho:* 9/17–9/18 at 8, 9/19 at 2 and 8, 9/20 at 5; Janie Geiser & Company in *When the Wind Blows* and *News Update:* 9/18–9/19 at 10, 9/20 at 7; Cie Philippe Genty in *Derives (Driftings):* 9/17–9/19 at 8, 9/20 at 7; Neville Tranter in *Manipulator & Underdog:* 9/18–9/19 at 8; Theodora Skipitares in *Underground:* 9/20 at 7:30. $17.

# RESTAURANT DIRECTORY

COMPILED BY GILLIAN DUFFY

**KEY TO ABBREVIATIONS**

| | |
|---|---|
| B | **Breakfast** |
| Br | **Brunch** |
| L | **Lunch** |
| D | **Dinner** |
| S | **Supper** |
| (I) | **Inexpensive—Mostly $15 and under*** |
| (M) | **Moderate—Mostly $15-$35*** |
| (E) | **Expensive—Mostly $35 and over*** |
| AE | **American Express** |
| CB | **Carte Blanche** |
| DC | **Diners Club** |
| MC | **MasterCard** |
| TM | **Transmedia** |
| V | **Visa** |
| Formal: | **Jacket and tie** |
| Dress opt: | **Jacket** |
| Casual: | **Come as you are** |

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

## MANHATTAN

### *Lower New York*

**ADELAIDES SOHO SUPPER CLUB—492 Broome St.** (966-3371). Casual. Italian. Spcls: chicken prince of Naples, filet mignon baci baci, large variety of pastas, homemade desserts. Res. sug. D Tue.–Thu. 6–11:30, Fri.–Sat. to 1 a.m., Sun. 6–11:30. Dancing from 9. Closed Mon. **(M)** **AE.**

**ALISON ON DOMINICK STREET—38 Dominick St., nr. Hudson St.** (727-1188). Casual. Country French. Spcls: lamb shanks with pureed white beans, ragout of mussels, charred lamb salad with capers and lemon cayenne mayonnaise. Res. sug. D only Mon.–Sat. 5:30–10:15, Sun. to 9. Pre-theater D 5:30–6:30. Private parties for 35. **(E)** **AE, CB, DC, MC, V.**

**AMICI MIEI—475 W. Broadway, at Houston St.** (533-1933/1850). Casual. Italian. Spcls: seafood salad, grilled swordfish, homemade pasta. Res. sug. L and D daily noon–1 a.m. Prix fixe L Mon.–Fri. noon–4. Private parties 20–100. **(M)** **AE, DC, MC, V.**

**ANGELO—146 Mulberry St.** (966-1277). Casual. Southern Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tue.–Thu. noon–11:30, Fri. to 12:30 a.m., Sat. to 1 a.m., Sun. to 11:30. Free parking Sun.–Fri. Closed Mon. **(M)** **AE, DC, MC, V.**

**BOULEY—165 Duane St., bet. Hudson and Greenwich Sts.** (608-3852). Formal. Modern French. Spcls: tuna gravlax, seared black sea bass in special spices with truffle vinaigrette, painters palette of fruit. Res. nec. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

**CAFE—210 Spring St., at Sixth Ave.** (274-0505). Casual. French bistro. Spcls: grilled rare yellowfin tuna with spinach pasta, ratatouille and tapenade beurre blanc sauce, steak tartare, magret de canard au jus with sauteed sliced potatoes. Res. sug. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–4. D daily 6–midnight. Private parties for 60. **(M)** **AE, CB, DC, MC, V.**

**CAN—482 W. Broadway, at Houston St.** (533-6333). Casual. Vietnamese-French. Spcls: stir-fried Maine blue-crab with lemon grass and cracked pepper, crispy skin red snapper with baby spinach in a curry sauce, grilled stuffed squid with lemon, coriander and dill dressing. Res. sug. L daily 11:30 a.m.–5. D Sun.–Thu. 5–10:30, Fri.–Sat. to 11:30. **(M)** **AE, CB, DC, MC, TM, V.**

**CAPSOUTO FRERES—451 Washington St.** (966-4900). Casual. Contemporary French. Spcls: duckling with ginger cassis sauce, poached salmon with warm lemon vinaigrette, dessert souffles. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC, MC, V.**

**HUDSON RIVER CLUB—4 World Financial Center** (786-1500). Formal. American Hudson River Valley. Spcls: salmon in woven potatoes, rabbit pot-pie, lump crab and potato fritters, venison and other game dishes. Res. sug. L Mon.–Fri. noon–2:30. Br Sun. noon–3. D Mon.–Sat. 5:30–10, Sun. noon–6. Pre-theater D Mon.–Fri. 5–6:30. Private parties for 15–150. **(E)** **AE, MC, TM, V.**

**JOUR ET NUIT—337 W. Broadway, at Grand St.** (925-5971). Casual. French. Spcls: hangersteak with shallot juice, mushroom fricassee, and crisp potatoes; rib-eye steak with steamed vegetables; skate with braised lettuce and capers. Res. sug. L Mon.–Sat. noon–3. Br Sun. noon–3. Light lunch menu daily 3–6. D daily 6–midnight. Bar till 2 a.m. **(M)** **AE, DC, MC, V.**

**L'ECOLE—462 Broadway at Grand St.** (219-3300). Casual. Classic and Modern French. Spcls: rack of lamb with herbs, red snapper with fennel, grilled vegetables with goat cheese. Res. sug. L Mon.–Fri. noon–2. D Mon.–Sat. 6–9:30. Private parties. Closed Sun. **(M)** **AE, DC, MC, V.**

**LE PACTOLE—2 World Financial Ctr, 225 Liberty St.** (945-9444). Jacket required. Classical French. Spcls: oysters in a seawater gelee, cannelloni filled with fresh shrimp in a lobster sauce, roast leg of veal with fresh herbs a la broche. Res. sug. L Mon.–Fri. noon–3. Tea Mon.–Fri. 3–5. D Mon.–Fri. 6–11. Sun. hot and cold buffet noon–5. Private parties for 20–80. Closed Sat. **(E)** **AE, CB, DC, MC, V.**

**THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse** (775-0421). Casual. American. Spcls: grilled chicken on a pepper roll with creole remoulade, fresh grilled seafood, chocolate mousse cake. Res. sug. Concourse café and barroom. Dining Room: L and D Mon.–Fri. 11:30 a.m.–8. Barroom: 11:30 a.m.–11:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, TM, V.**

**PONTE'S—Desbrosses and West Sts., 2 blocks south of Canal, upstairs** (226-4621). Dress opt. Italian/Continental. Spcls: steak, plume de veau, seafood. Res. sug. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5:30–11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

**ROSEMARIE'S—145 Duane St., bet. W. Broadway and Church St.** (285-2610). Casual. Italian. Spcls: fresh homemade pasta, game, braised rabbit with polenta, ossobuco. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. 5:30–11. Closed Sun. **(M)** **AE, MC, V.**

**ROYAL CANADIAN PANCAKE HOUSE—145 Hudson St., bet. Beach and Hubert Sts.** (219-3038). Casual. Canadian. Spcls: womlette, pancakes, waffles, crepes, soup, sandwiches, steak au poivre. No res. B, L and D daily 7 a.m.–midnight. **(I–M)** **TM.**

**SOHO KITCHEN AND BAR—103 Greene St.** (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. 11:30 a.m.–4 a.m., Sun. noon–11:30. **(I–M)** **AE, CB, DC, MC, V.**

**S.P.Q.R.—133 Mulberry St.** (925-3120). Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.–Thu. 11:30 a.m.–midnight., Fri. to 1 a.m., Sat. 1–1 a.m., Sun. 1–11. Private banquet room. Free D parking. Ent. **(M)** **AE, CB, DC, MC, V.**

**TATIANA—28 Wooster St.** (226-6644). Casual. Mediterranean. Spcls: fettuccini au saumon fumé, penne Tatiana, salade de poireaux, sauté red snapper, cous cous. Res. sug. D Mon.–Sat. 6–1 a.m. Ent. Wed.–Fri. 7–11. Private parties for 100. Closed Sun. **(M)** **AE, DC, MC, TM, V.**

**TENNESSEE MOUNTAIN—143 Spring St., at Wooster St.** (431-3993). Casual. American-Southwestern barbecue. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Mon.–Wed. 11:30 a.m.–11, Thu.–Sat. to midnight, Sun. to 10. Br Sat.–Sun. 11:30 a.m.–4. Outdoor terrace. **(I)** **AE, DC, MC, TM, V.**

**VUCCIRIA—422 W. Broadway, bet. Prince and Spring Sts.** (941-5811). Casual. Southern Italian-Sicilian. Spcls: pasta con sarde, vitello Vucciria, pollo Palermo. Res. sug. L and D Sun.–Wed. noon–midnight, Thu.–Sat. to 1 a.m. Jazz every Mon. **(M)** **AE, CB, DC, MC, V.**

**WINDOWS ON THE WORLD—1 World Trade Center** (938-1111). 107 stories atop Manhattan. Formal. American/international. Spcls: rack of lamb James Beard; grilled half lobster with clams, mussels and fresh prawns. Res. nec. Buffet L Mon.–Fri. noon–3. D Mon.–Sat. 5–10, Sun. 5–8:30. Spcl. sunset supper nightly 5–6:30. Buffet Sat.–Sun. noon–3. **(M)** **Cellar in the Sky:** Wine-cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. Classical guitarist. **(E).** **Hors d'Oeuvrerie and City Lights Bar:** Jacket required. International hors d'oeuvres and supper menu Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. 4–9 (cover after 4). Br Sun. noon–3. Jazz and dancing nightly. Private parties. Free D parking. **(M)** **AE, CB, DC, MC, V.**

**ZOE—90 Prince St., at Broadway and Mercer St.** (966-6722). Casual. Contemporary American. Spcls: seared loin of tuna on quinoa with spicy plum wine reduction, wood-grilled hanger steak with Catamount porter sauce, honey-glazed muscovy duck from the rotisserie with arborio rice cakes. Res. sug. L Tue.– Sat. noon–3. Br Sun. noon–3. D Tue.–Sat. 6–10:30, Sun. special magnum wine 5:30–10. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

### *South Street Seaport*

**CAFE FLEDERMAUS—1 Seaport Plaza** (269-5890). Casual. Continental. Spcls: mesquite chicken breast on a bed of salad greens in basil vinaigrette, shrimp salad with citrus fruits in a light tomato dressing, baked chicken breast with lemon and white wine, Viennese pastries. B, L and D daily 7 a.m.–2 a.m. Br Sat.–Sun. noon–4. **(I–M)** **AE, TM.**

**FULTON STREET CAFE—11 Fulton St.** (227-2288). Casual. American/seafood. Spcls: steamed 1-lb. lobster, Manhattan chowder, mixed fried fish, clambake. L daily 11 a.m.–4. D Mon.–Fri. 4–midnight, Sat.–Sun. till 1 a.m. Ent. Thu.–Sun. 5–11. **(I)** **AE, CB, DC, MC, V.**

**GIANNI'S—15 Fulton St.** (608-7300). Casual. Northern Italian. Spcls: lobster ravioli, oven-poached salmon, garlic bread with Gorgonzola. Res. sug. L and D

Sun.–Thu. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m. Private parties for 100. Discount parking. Outdoor cafe. **(M)** **AE, CB, DC, MC, TM, V.**

**GILMORE'S DEEP BLUE—11 Fulton St. in the Fulton Market building** (227-9322). Casual. American. Spcls: crab cakes, linguine with shrimp and scallops, penne with chicken, steak. Open Sun.–Tue. 11:30 a.m.–10, Wed.–Sat. till 11. Jazz nightly. **(M)** **AE, CB, DC, MC, V.**

**HARBOUR LIGHTS—Pier 17, 3rd floor** (227-2800). Casual. Continental. Spcls: roast rack of New Zealand lamb, grilled filet mignon with sauce bearnaise, sauteed salmon fillet. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 10 a.m.–4. D daily 4–2 a.m. Pianist Thu.–Sun. Private parties for 150. **(M–E)** **AE, CB, DC, MC, TM, V.**

**JADE SEA—Pier 17, 2nd floor** (285-0505). Casual. Hong Kong Chinese. Spcls: Peking duck, ginger lobster, banana shrimp. Res. sug. L Mon.–Fri. 11 a.m.–3. Dim sum Br Sat.–Sun. 11 a.m.–4. D daily 4–11. Private parties for 10–200. **(M)** **AE, MC, TM, V.**

**LIBERTY CAFE—Pier 17, 3rd floor** (406-1111). Casual. American regional. Spcls: shrimp, lobster and crabmeat fettuccine, grilled paillard of veal, Maine lobster, woodburning pizza oven. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30–3. D Sun.–Thu. 5–11:30, Fri.–Sat. to midnight. Private parties for 100. Outdoor cafe for 200. **(M)** **Liberty Oyster Bar and Shark Aquarium:** Spcls: oysters, clams, chowder. Open for L and D daily 10 a.m.–midnight. **(I–M)** **AE, CB, DC, MC, V.**

**MACMENAMIN'S IRISH PUB—Pier 17, 3rd floor** (732-0007). Casual. Irish pub. Spcls: corned beef sandwiches, roasted turkey with mashed potatoes, seafood salad. Open daily 10 a.m.–4 a.m. **(I)** **AE, CB, DC, MC, V.**

**ROEBLING'S BAR AND GRILL—11 Fulton St., in Fulton Market Bldg.** (608-3980). Casual. American/seafood. Spcls: Norwegian salmon, New England clam chowder, Roebling's fisherman's stew, steak and chops. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30 a.m.–2:30. D Sun.–Thu. 5–10, Fri.–Sat. till midnight. Bar open till 2 a.m. nightly. **(M)** **AE, CB, DC, MC, V.**

**SGARLATO'S CAFE—Pier 17, Promenade Level.** (619-5226). Casual. Italian-American. Spcls: seafood fettuccine al Fredo, capellini with fresh crabmeat and mushrooms, lobster fra diavolo. L Mon.–Sat. 11–4. Br Sun. 11–2:30. D Sun.–Thu. 4–11, Fri.–Sat. to 1 a.m. **(M)** **AE, CB, DC, MC, V.**

**SPIRIT OF NEW YORK—Pier 9, South St. at Wall St.** (742-7278). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.–Fri. at noon. Sat.–Sun. Br cruise sails at noon. D cruise sails daily at 7. Ent. **(E)** **AE, MC, V.**

## *Greenwich Village*

**CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St.** (206-1830). Casual. Belgian/French. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, mussels. Res. sug. L Tue.–Sat. noon–3. D Mon.–Sat. 5–11:30, Sun. 4–10:30. Br Sun. noon–4. **(M)** **AE, MC, V.**

**CAFE ESPANOL—172 Bleecker St.** (505-0657; 353-2317). Casual. Spanish/Mexican. Spcls: paella ala marinera, parrillade de marisco, lobster. Res. sug. L daily noon–4. D Mon.–Thu. 4–midnight, Fri.–Sun. to 1 a.m. Reduced rate parking Sun.–Thu. 5–midnight. **(I–M)** **AE, DC, MC, V.**

**CENT'ANNI—50 Carmine St., bet. Bleecker and Bedford Sts.** (989-9494). Casual. Northern Italian. Spcls: roast baby pheasant, double veal chop with sage sauce, lobster combination. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 5:30–11:15, Sat. to 11:30, Sun. 5–10:30. **(M–E)** **AE.**

**THE COACH HOUSE—110 Waverly Pl.** (777-0303). Formal. American. Spcls: black bean soup, black pepper steak, rack of spring lamb. Res. nec. D only Tue.–Sat. 5:30–10:30, Sun. 4:30–10. Closed Mon. **(M–E)** **AE, CB, DC, MC, V.**

**EL COYOTE—774 Broadway, bet. 9th–10th Sts.** (677-4291). Casual. Tex-Mex. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L Mon.–Sat. 11:30 a.m.–3. Br Sun. noon–4. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, CB, DC, MC, V.**

**FLYING FISH—395 West St., at W 10th St.** (924-5050). Casual. West Indian. Spcls: rundown, jerk fish, curry goat, ackee and salt fish, snapper. Res. sug. for 8 or more . D Sun.–Thu. 4–11, Fri.–Sat. to midnight. **(I–M)** **No credit cards.**

**GOTHAM BAR & GRILL—12 E. 12th St.** (620-4020). Dress opt. American. Spcls: risotto with roast quail and morels, steamed halibut with caper berry vinaigrette, roast veal chop with fava beans, warm chocolate cake. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:30–10, Fri.–Sat. to 11, Sun. to 9:30. **(E)** **AE, CB, DC, MC, V.**

**JEKYLL AND HYDE—91 Seventh Ave. S, bet. Barrow and Grove Sts.** (989-7701). Casual. American-continental. Spcls: broiled Indonesian shrimp, pizzas, chicken al anise, over 200 beers, 24 on tap. Res. sug. for large parties. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 4–4 a.m. Ent. **(M)** **AE, TM.**

**MITALI—296 Bleecker St., at Seventh Ave. So.,** (989-1367). Casual. Northern Indian. Spcls: murgh tikka muslam, lamb du-piag, chicken tandoori. Res. sug. L Fri.–Sun. 11 a.m.–3:30. D daily 4:30–midnight. Private parties. Complete D. Also **Mitali, 334 E. 6th St.** (533-2508). **(I)** **AE, MC, V.**

**MONTE'S—97 Macdougal St.** (228-9194; 674-9456). Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish. Res. sug. Open Mon., Wed.–Sun. noon–11. Private parties for 50. Closed Tue. **(M)** **AE, CB, DC, MC, V.**

**PORTO BELLO—208 Thompson St., bet. W. Third and Bleecker Sts.** (473-7794). Casual. Italian. Spcls: red snapper marechiaro, veal Riviera, chicken vecchia sturla. Res. nec. L and D Sun.–Thu. noon–11, Fri.–Sat. to 11:30. **(M)** **AE, MC, V.**

**ROSE CAFE—24 Fifth Ave., at 9th St.** (260-4118). Casual. American bistro. Spcls: rare charred tuna with mango, tomato and green onion vinaigrette; 7 layer vegetable torte; carrot ravioli with red pepper sauce. Res. sug. Open for L and D daily 11:30–1 a.m. Br Sat.–Sun. 11:30 a.m.–3:30. **(M)** **AE, MC, V.**

**SEVILLA—62 Charles St., at W. 4th St.** (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

**VILLAGE ATELIER—436 Hudson St., at Morton St.** (989-1363). Casual. American. Spcls: herb roasted chicken, grilled black Angus shell steak, Maryland lump crabcake. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE.**

**VILLA MOSCONI —69 Macdougal St., bet. Bleecker and Houston Sts.** (673-0390; 473-9804). Casual. Italian. Spcls: homemade gnocchi, zuppa di pesce, costoletta Milanese, pollo Mosconi. Res. sug. Open Mon.–Sat. noon–11. Closed Sun. **(I-M)** **AE, DC, V.**

**WEST 4TH STREET SALOON—174 W. 4th St.** (255-0518). Casual. American/Continental. Spcls: West 4th Street Saloon burgers, steaks, salads, pastas. Res. sug. Open for L, D and S daily 11 a.m.–4 a.m. Br Sun. 11 a.m.–4. Private parties for 200. **(M)** **AE, CB, DC, MC, TM, V.**

## *14th–42nd Streets, East Side*

**THE BACK PORCH—488 Third Ave., at 33rd St.** (685-3828). Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.–Fri. noon–5. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. 4:30–9. Br Sat.–Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

**CANASTEL'S—229 Park Ave. So., at 19th St.** (677-9622). Casual. Northern Italian. Spcls: red snapper veneziana, farfalline al salmone, veal scallopini sorrentino, cold seafood salad. Res. sug. L Mon.–Fri. noon–4:30. D Mon.–Wed. 5:30–1 a.m., Thu.–Sat. to 2 a.m., Sun. 5–midnight. **(M)** **AE, DC, MC, V.**

**HAROLD'S—150 E. 34th St. in the Dumont Plaza** (684-7761). Casual. Contemporary Regional American. Spcls: grilled swordfish with roasted pepper butter, jalapeno and cilantro pasta with chicken fajita, classic Ceaser salad with chicken or shrimp. Res. sug. B Mon.–Fri. 7 a.m.–10:30 a.m., Sat.–Sun. 8 a.m.–10 a.m. L Mon.–Fri. 11:30 a.m.–3. Br Sat.–Sun. 11 a.m.–3. D Sun.–Fri. 6–10, Sat. to 10. Private parties for 6–60. **(M)** **AE, CB, DC, MC, V.**

**MESA GRILL—102 Fifth Ave., bet. 15th–16th Sts.** (807-7400). Casual. Southwestern. Spcls: crispy quail salad with pineapple-red onion relish and spicy pecans; red pepper crusted tuna steak with blue corn tamale; grilled pork tenderloin with rhubarb chutney and sweet potato tamale,. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11, Sun. 5:30–9:30. **(M)** **AE, DC, MC, V.**

**METROPOLIS CAFE—31 Union Sq. West.** (675-2300). Casual. New American. Spcls: sauteed camembert wrapped in bacon in a honey butter sauce, caramelized Atlantic salmon with arugula and mushrooms in a ginger white wine sauce, roasted L.I. duck glazed with molassas and olive oil in a peach sauce. Res. sug. L Mon.–Sat. noon–4. Br Sun noon–4. D daily 5:30–12:30 a.m. Supper til 2 a.m. Ent. nightly. Private parties for 40. **(M)** **AE, DC, MC, TM, V.**

**MORENO—65 Irving Pl., at 18th St.** (673-3939). Casual. Northern Italian. Spcls: carpaccio of tuna, fettuccine with fresh lobster, baby lamb chops. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10:30, Sun. noon–10. Private parties for 15–100. **(E)** **AE, CB, DC, MC, V.**

**NICOLA PAONE—207 E. 34th St.** (889-3239). Jacket required. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon–Fri. noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. **(M)** **AE, CB, DC.**

**OYSTER BAR & RESTAURANT—Grand Central Terminal** (490-6650). Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30 a.m.–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

**PARK BISTRO—414 Park Ave. So., bet. 28th–29th Sts.** (689-1360). Casual. French. Spcls: petatou of warm goat cheese with fresh thyme, sauteed cod fish with mashed potatoes, onion sauce and fried leeks, bayaldi of lamb with flageolets. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11. Closed Sun. through summer. **(M)** **AE, CB, DC, MC, TM, V.**

**PETE'S TAVERN—129 E. 18th St., at Irving Pl.** (473-7676). Casual. Italian/American. Spcls: shrimp scampi, veal marsala, chicken alfredo. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Thu. 3–midnight, Fri. 3–1 a.m., Sat. 11:30 a.m.–1 a.m., Sun. 11:30 a.m.–midnight. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

**POSITANO—250 Park Ave. So., at 20th St.** (777-6211). Casual. Italian. Spcls: coniglio alla saracena, salmone alla griglia, risotto al nero. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to 12:30 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

**ROSSINI'S—108 E. 38th St.** (683-0135). Casual. Northern Italian. Spcl: hot antipasto, chicken primavera. Res. sug. Open Mon.–Fri. 11:30 a.m.–11:30, Sat. 4:30–midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** **AE, DC, MC, TM, V.**

**SECRET HARBOR BISTRO—303 Lexington Ave., at 37th St. in the Shelburne Murray Hill** (447-7400). Casual. New American. Spcls: grilled chicken salad with tortilla strips, chicken pot pie. Res. sug. B Mon.– Fri. 7 a.m.–10 a.m., Sat. 8 a.m.–11 a.m. L Mon.– Sat. 11:30 a.m.–3:30. Br Sun. 11 a.m.–3. D Mon.– Sat. 5–11, Sun. 5:30–11. Bar noon–1 a.m. Private parties for 10–235. **(M)** **AE, CB, DC, MC, V.**

**STELLA DEL MARE—346 Lexington Ave., bet. 39th–40th Sts.** (687-4425). Jacket required. Northern Italian. Spcls: charcoal grilled red snapper and swordfish, black pasta, seafood risotto, broiled double veal chop. Res. nec. L Mon.–Fri. noon–2:30. D Mon.– Sat. 5–10:30. Private parties for 25–100. Pianist Mon.– Sat. from 6–10:30. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

**STRINGFELLOWS—35 E. 21st St.,** (254-2444). Dress opt. American-Italian. Spcls: roasted Norwegian salmon, beef Wellington, grilled breast of chicken. Res. sug. D Mon.–Fri. 4–4 a.m., Sat. 8–4 a.m. Cabaret nightly. Rest. closed Sun. **(E)** **AE, CB, DC, MC, V.**

**TINA'S—249 Park Ave. South, at 20th St.** (477-1761). Casual. Chinese. Spcls: lemon chicken, temple duck, General Tso's prawns. Res. sug. L Mon.–Sat. noon–5. D Sun.–Wed. 5–11, Thu. to 11:30, Fri. to 12:30 a.m., Sat. to midnight. **(I–M)** **AE, MC, V.**

**UNION SQUARE CAFE—21 E. 16th St.** (243-4020). Casual. Italian/American. Spcls: fried calamari with spicy anchovy mayonnaise, black bean soup with lemon and a shot of Australian sherry, herb-roasted chicken with creamy polenta and tomato-sourdough panzanella. Res. nec. L Mon.–Fri. noon–2:30, Sat. to 2:45. D

Mon.–Thu. 6–10:30, Fri.–Sat. 6–11:30, Sun. 5:30–10. **(M)** **AE, DC, MC, V.**

**WATER CLUB—500 E. 30th St.** (683-3333). Casual. American. Spcls: jumbo crab cakes, Maine lobster, muscovy duck with confit. Res. sug. L Mon.–Sat. noon–2:30. Buffet Br Sun. 11:30–2:30. D Mon.–Sat. 5:30–11, Sun. to 10. Private parties for 30–300. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

### *14th–42nd Streets, West Side*

**BARRYMORE'S HIDEAWAY—32 W. 37th St.** (947-8940). Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Complete D 5–10. Music Mon.–Thu. 7–midnight, Fri.–Sat. 8–1 a.m. Private parties. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

**CELLAR GRILL—131 W. 34th St., in Macy's lower level** (967-6029). Casual. American. Spcls: chicken potpie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

**FIASCO—358 W. 23rd St.** (620-4620). Casual. Northern Italian. Spcls: salmon with crispy shallots and leeks served with wild mushroom risotto, stir-fried chicken and shrimp over whole wheat fettuccine with red pepper and ginger sauce; 18 varieties of pasta, homemade desserts. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Enclosed garden room. Private parties for 10–100. **(M)** **AE, CB, DC, MC, V.**

**LOLA—30 W. 22nd St.** (675-6700). Casual. Caribbean/-American. Spcls: 100 spice Caribbean fried chicken, West Indian shrimp and chicken curry, marinated grilled tuna steak. Res. sug. L Mon.–Fri. noon–3. Gospel Br Sun. noon–4. D Mon.–Sat. 6–midnight. Private parties for 25. Ent. Mon.–Sat. **(M)** **AE.**

**PORTFOLIO—4 W. 19th St.** (691-3845). Casual. American-continental. Spcls: steamed wild mushroom pocket, sauteed salmon fillet with anise sauce, pappardella with wild mushroom cream and braised chicken breast. Res. sug. L Mon.–Fri. 11:30–5:30, Sat. noon–5:30. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight. Closed Sun. **AE, DC, MC, TM, V.**

**PRIX FIXE—18 W. 18th St.** (675-6777). Casual. Contemporary American-French. Spcls: tournedos of Atlantic salmon in horseradish crust with cucumbers and salmon caviar, sauteed foie gras with cracked grain salad and spiced carrot juice vinaigrette, braised lamb shank with herb spatzle and pan-roasted garlic and thyme. Res. sug. L Mon.–Fri. 11:45 a.m.–3. Br Sun. 11:30 a.m.–4. D Mon.–Thu. 5:30–11:30, Fri. 5:30–12:30 a.m., Sat. 5–12:30 a.m., Sun. 5–10:30. **(M–E)** **AE, CB, DC, MC, V.**

**SIMPLY PASTA—120 W. 41st St.** (391-0805). Casual. Northern Italian. Spcls: black fusilli pasta with seafood in a marinara sauce; bow tie pasta with wild mushrooms and veal; shell pasta with broccoli, artichoke hearts, and sundried tomatoes. Res. sug. Open Mon.–Fri. 11 a.m.–9. Private parties for 150. Closed Sat.–Sun. **(I)** **AE, DC, MC, V.**

**TULLIO—46 W. 22nd St.** (691-4188). Casual. Italian. Spcls: truffle ravioli; Norwegian salmon in champagne sauce; penne with eggplant, ricotta and tomato sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. 5:30–midnight. Closed Sun. **(M)** **AE, TM.**

**WORLD YACHT—Pier 62, W. 23rd St. and the Hudson River** (929-7090; -8540). Jacket required. American/-Continental. Spcls: fisherman salad, veal baton rouge, loin of pork with Texas caviar, filet mignon. Res. nec. L cruise sails Mon.–Sat. from noon–2. Br Sun. from 12:30–2:30. D cruise sails nightly from 7–10. Private parties for 2–2000. Dancing. **(E)** **AE, MC, V.**

### *43rd–56th Streets, East Side*

**AMBASSADOR GRILL—1 United Nations Plaza, at 44th St., in the U.N. Plaza-Park Hyatt** (702-5014). Dress opt. American grill. Spcls: carpaccio of venison with blueberries, grilled paillard of salmon with vegetable pasta, roasted duck breast in a spice crust with wild berry sauce. "Seafood Extravaganza" buffet Fri. eve. Res. sug. B daily 7 a.m.–11 a.m. L daily noon–2. Champagne and lobster buffet Br. Sun. 11:30 a.m.–3. D daily 6–10:30. Piano bar 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

**THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental** (421-0836). Casual. American. Spcls: avocado-crabmeat salad with pink grapefruit and fresh ginger, barbecued salmon steak with avocado corn salsa, grilled Dover sole with spicy long green beans and fried leeks. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–Sat. 11:30 a.m.–3. D daily 5:30–11:30. Jazz Br Sun. 11:30 a.m.–3. Ent. nightly 5:30–11:30. **(M–E)** **AE, CB, DC, MC, V.**

**BILLY'S—948 First Ave., at 52nd St.** (355-8920). Casual. American. Spcls: steaks, chops, seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D daily 3–11:30. Private parties for 30–50. **(M)** **AE, CB, DC, MC, V.**

**BRASSERIE—100 E. 53rd St.** (751-4840; 751-4841). Casual. French/Alsatian. Spcls: onion soup, choucroute Alsacienne, cassoulet, quiche. B daily 6 a.m.–11 a.m. Br Sat.–Sun. 11–5. L Mon.–Fri. 11 a.m.–5. D daily 5–10. S daily 10–6 a.m. Reduced rate parking. Private parties for 40–120. **(M)** **AE, CB, DC, MC, V.**

**COLDWATERS—988 Second Ave., bet. 52nd–53rd Sts.** (888-2122). Casual. American-seafood. Spcls: 1¼-lb. lobster, Alaskan steamed or boiled crab legs, 16-oz. boneless shell steak, Cajun catfish. Res. for 6 or more. Br/L daily 11 a.m.–4. D daily 4–3 a.m.Private parties for 15–75. Ent. nightly. **(I–M)** **AE, CB, DC, MC, V.**

**CUCINA & CO.—200 Park Ave., in the Pan Am Building** (682-2700). Casual. Mediterranean. Spcls: zarzuela (fish stew), osso buco, cannelloni, sandwiches, salads. Open for B, L and D Mon.–Fri. 7 a.m.–9, Sat. 8 a.m.–4. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

**DRAKE HOTEL—440 Park Ave., at 56th St.** (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, kirsch-torte. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M)** **Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

**FOUR SEASONS—99 E. 52nd St.** (754-9494). **Pool Room:** Formal. American-contemporary. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–9:30, Fri.–Sat. to 11:30. Complete pre-theater D 5–6:15; after-theater D 10–11:15. Res. nec. Closed Sun. **(E)** **Grill Room:** Formal. American-contemporary. L Mon.–Fri. noon–2. D Mon.–Sat. 5–11:30, desserts and cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 5:45. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

**GIAMBELLI 50TH RISTORANTE—46 E. 50th St.** (688-2760). Dress opt. Northern Italian. Spcl: imported scampi, veal silvano, pasta. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Private party rooms. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

**IL MENESTRELLO—14 E. 52nd St.** (421-7588). Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

**LA COTE BASQUE—5 E. 55th St.** (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

**LAFAYETTE—65 E. 56th St.** (832-1565). Formal. French. Spcls: millefeuille of foie gras, artichoke heart and truffle on a bed of lettuces; red snapper with a brandade of cod and artichoke vinaigrette; rack of lamb with fondant potatoes and a vegetable julienne. Res. nec. L Tue.–Sat. noon–3. D Tue.–Fri. 7–10:30, Sat.6–10:30. Pre-theater D Tue.–Sat. 6–6:30. Closed Sun.–Mon. **(E)** **AE, CB, DC, MC, V.**

**LELLO RISTORANTE—65 E. 54th St.** (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M–E)** **AE, CB, DC, MC, TM, V.**

**LE PERIGORD—405 E. 52nd St.** (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.–Sat. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for B, L and D for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

**LUTECE—249 E. 50th St.** (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

**OCEANA—55 E. 54th St.** (759-5941). Formal. American seafood. Spcls: Maine lobster with angel hair and tomato sorrel vinaigrette, parfait of rock crab with avocado and roasted peppers, grilled swordfish with roasted vegetable raviolis. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

**PALM—837 Second Ave., at 45th St.** (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

**THE QUILTED GIRAFFE—550 Madison Ave., in the AT&T Arcade, bet. 55th–56th Sts.** (593-1221). Formal. American. Spcls: caviar beggar's purses, grilled salmon with chinese mustard, special chef's choice Kaiseki dinners. Res. nec. L Tue.–Fri. noon–1:30. D Tue.–Sat. 5:30–9:30. Private party room for 6. Closed Sun. and Mon. **(E)** **AE, CB, DC, MC, V.**

**SCARLATTI—34 E. 52nd St.** (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11:30, Sun. 5:30–10:30. **(M–E)** **AE, CB, DC, MC, TM, V.**

**SCOOP—210 E. 43rd St.** (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Prix fixe D. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

**SHELTON GRILL—525 Lexington Ave., bet. 48th–49th Sts., in the Marriott East Side Hotel** (755-4000). Casual. Continental. Spcls: broiled salmon steak with champagne and caviar sauce, medallions of veal with peregourdine, grilled lamb chop with demi-glace sauce. Res. sug. B daily 7 a.m.–11:30 a.m. Br Sun. noon–2:30. L daily noon–2:30. D daily 5:30–10. **(M)** **AE, CB, DC, MC, V.**

**SHINBASHI—280 Park Ave., on 48th St.** (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

**SHUN LEE PALACE—155 E. 55th St.** (371-8844). Dress opt. Szechuan/Hunan. Spcls: rack of lamb Szechuan style, Norwegian salmon with asparagus, sizzling scallops. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 3–11, Fri. to midnight, Sat. noon–midnight, Sun. noon–11. **(M)** **AE, CB, DC.**

**SMITH & WOLLENSKY—Third Ave. and 49th St.** (753-1530). Dress opt. American. Spcls: 18-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. **(M–E)** **AE, CB, DC, MC, V.**

**TATOU—151 E. 50th St.** (753-1144). Jacket required. American-Provencal. Spcls: devilled crabcake with cilantro mayonnaise and corn relish, shrimp and lobster salad with cucumbers over julienne of apples and endive, herb packed snapper with pine nuts and roasted tomatoes. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11:30. Pre-theater D Mon.–Sat. 5:30–6:30. Jazz and blues nightly. Dancing after midnight Tue.–Sat. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

**TORREMOLINOS—230 E. 51st St.** (755-1862/1877). Casual. Spanish/Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight. Ent. Tue.–Sat. eves. Closed Sun. **(M)** **AE, CB, DC, MC, TM.**

**TRATTORIA—Pan Am Bldg., at 45th St.** (661-3090). Casual. Italian. Spcls: quattro stagione pizza, mezza penne alla siciliana, carpaccio "Harry's Bar,"vitello all parmigiana. Res. sug. B Mon.–Fri. 7 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–5. D Mon.–Fri. 5–10. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

**TROPICA—200 Park Ave., in the Pan Am Bldg.** (867-6767). Casual. Seafood. Spcls: roast cod with sake black bean sauce, grilled mahi mahi with beet ginger sauce and wasabi cream, seared tuna loin with chayote squash and chive sauce. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Bar Mon.–Fri. 11:30 a.m.–11. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

**WALDORF-ASTORIA—301 Park Ave., bet. 49th–50th Sts.** (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M) Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. Continental/nouvelle. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11 a.m.–2:45. Ent. Cole Porter's own piano Tue.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E) The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7 a.m.–11:30 a.m., Sun to noon. L Mon.–Sat. 11:30 a.m.–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1–3 a.m. **AE, CB, DC, MC, V.**

**ZARELA'S—953 Second Ave., at 50th St.** (644-6740). Casual. Mexican. Spcls: salpicon de pescado, chili quiles, tuna with mole. Res. sug. L Mon.–Fri. noon–3. Br Sun. noon–3:30. D Mon.–Thu. 5–11:30, Fri.–Sat. 5–midnight, Sun. 5–10. Ent. Tue. and Sat. Private L parties for 70. **(M)** **AE, DC.**

**ZEPHYR GRILL—1 Mitchell Pl, at 49th St and First Ave., in the Beekman Tower.** (223-4200). Casual. American. Spcls: salmon au poivre with cabernet sauce, seared skinless chicken breast with poached asparagus and mushroom fumet, roasted grouper filet with lobster sauce. Res. sug. B Mon.–Sat. 7 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sun. 11 a.m.–3. D Mon.–Sat. 5:30–10, Sun. 5–9. Private parties for 10–150. **(M)** **AE, CB, DC, MC, V.**

## *43rd–56th Streets, West Side*

**ADRIENNE—700 Fifth Ave., at 55th St. in the Peninsula.** (247-2200). Formal. Classical French. Spcls: pan-seared foie gras with duck confit, spiced apple, crisp potato and ginger-beet oil; roast scallops in crisp taro root with lemongrass, spinach and yellow pepper jus; grilled Long Island duck breast with soy glaze, stir-fried vegetables and lotus chips. Res. sug. B Mon.–Fri. 7–10, Sat.–Sun. 7:30–11. L Mon.–Fri. noon–2:30, Sat. to 3. Br Sun. noon–3:30. D Mon.–Sat. 6–10:30. **(E). Le Bistro d'Adrienne:** Casual. French. Spcls: game terrine with red beet salad, grilled swordfish with ratatouille, leek-and-potato stew with pork sausage. L Mon.–Fri. noon–3. Snacks 3–6. D daily 6–11. **(M)** **AE, CB, DC, MC, V.**

**ALGONQUIN—59 W. 44th St.** (840-6800). **Oak Room and Rose Room:** Jacket required. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–midnight, Sun. 6–11. Br Sun. noon–2:15. Late S buffet Fri.–Sat. 9:30–midnight. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

**AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St.** (246-6699). Casual. American. Spcls: pan seared rib-eye steak with black eyed-pea gravy; griddled sirloin with five peppercorn whiskey sauce, broiled double rib steak. Res. sug. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 9 a.m.–3:30. L Mon.–Fri. 11 a.m.–4. D daily 4–midnight. Free D parking. **(M)** **AE, CB, DC, MC, V.**

**AQUAVIT—13 W. 54th St.** (307-7311). **Atrium:** Formal. Scandinavian. Spcls: smorgasbord plate, gravlax, poached salmon with dill sauce, Arctic venison, brambleberry sorbet. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Pre-theater D Mon.–Sat. 5:30–6:30. **(E) Cafe:** Informal. Spcls: smorrebrod, Scandinavian 'home cooking.' L Mon.– Fri. noon–3. D Mon.–Sat. 5:30–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

**BARBETTA—321 W. 46th St.** (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, TM, V.**

**CAFFE CIELO—881 Eighth Ave., bet. 52nd–53rd Sts.** (246-9555). Casual. Northern Italian. Spcls: bresaola, ravioli with fresh tomatoes and wild mushrooms in a cream sauce, grilled breast of chicken in a rosemary-thyme sauce. Res. sug. L Mon.–Fri. noon–4. Br Sun. noon–4. D Mon.–Sat. 5:30–11, Sun. to 10. **(M–E)** **AE, DC, MC, V.**

**CENTURY CAFE—132 W. 43rd St.** (398-1988). Casual. American. Spcls: pan-roasted veal chop with herb mustard sauce, salmon filet with fennel and tomato. Res. sug. Open Mon.–Sat. 11:30 a.m.–1 a.m. Private parties for 300. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

**CHARLEY O'S—33 W. 48th St.** (582-7141). Casual. Irish-pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Sandwich counter Sat. 11:30 a.m.–7. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

**CHARLOTTE—145 W. 44th St., in the Hotel Macklowe** (789-7508). Casual. Contemporary American. Spcls: melange of vegetables with fettuccine, garlic and olive oil; lobster and scallop salad with mixed greens and poppy seed dressing, grilled filet of beef with horseradish cream, beet puree and sauteed spinach. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat.–Sun. from 7 a.m.–noon. L Mon.–Sat. 11:30 a.m.–3. D daily 5–11:30. Pre-theater D 5–7. **(M–E)** **AE, DC, MC, V.**

**CITE—120 W. 51st St.** (956-7100/7262). Casual. French-steakhouse. Spcls: steak frites, fillet of sole in potato crust, grilled veal chop with white bean and tomato basil salad. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–midnight, Sat.–Sun. from 5. Private parties for 30–40. Free D parking. **(M–E)** **AE, CB, DC, MC, V.**

**CORRADO—1373 Sixth Ave., bet. 55th–56th Sts.** (333-3133). Casual. Italian. Spcls: wild mushroom risotto, grilled salmon with polenta and black bean salsa, potato gnocchi with pomodoro pesto sauce. Res. sug. L Mon.–Fri. noon–3. D daily 5:30–11. **(M)** **AE, CB, DC, MC, V.**

**DECO 30—1568 Broadway at 47th St., in the Embassy Suites Hotel, 5th floor** (719-1600). Casual. American. Spcls: deco dence salad, grilled Norwegian salmon, seared peppered tuna, paillard of chicken. Res. sug. L daily 11 a.m.–2. D daily 5–11. Pre-theater D daily 5–7. Private parties for 10–175. **(M)** **AE, CB, DC, MC, V.**

**DORSET—30 W. 54th St.** (247-7300). ***Dorset Room:*** Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.–Fri. 7 a.m.–10a.m. L Mon.–Fri. noon-3. D Mon.–Fri. 6–11. Br Sun. 11:30–3. **(M) Bar Cafe:** Casual. French/American. L and D daily noon–11. **(M)** **AE, CB, DC, MC, V.**

**ELLEN'S STARDUST DINER—1377 Avenue of the Americas, at 56th St.** (307-7575). Casual. American. Spcls: meatloaf and mashed potatoes, chicken pot-pie, T-bird salad. B, L, D Mon.–Thu. 7:30 a.m.–11:30, Fri.–Sat. to 12:30 a.m., Sun. 8 a.m.–11. Br Sun. noon–4. **(I)** **AE, MC, V.**

**FRANKIE AND JOHNNIE'S—269 W. 45th St.** (997-9494). Casual. American. Spcls: sirloin steak, lamb chops, broiled salmon. Res. nec. L Tue.–Sat. noon–3. D Mon.–Sat. 4:30–11:30. Reduced rate D parking. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

**HALCYON—151 W. 54th St., in the Rihga Royal Hotel.** (468-8888). Casual. American. Spcls: home-cured and smoked Norwegian salmon, tournedos of beef with smoked tomato and roasted corn, pan seared red snapper with glazed leeks and red wine vinegar. Res. sug. B daily 6:30 a.m.–11:30 a.m. L daily 11:30 a.m.–3. D daily 5:30–11. Late supper and pastries till 2 a.m. Private parties for 150-300. Free parking. **(E)** **AE, CB, DC, MC, TM, V.**

**LA BONNE SOUPE—48 W. 55th St.** (586-7650). Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE, TM.**

**LA CARAVELLE—33 W. 55th St.** (586-4252). Jacket and tie required. French Classical. Spcls: stuffed quail with wild mushrooms and shallot fritters, pink snapper in a citrus and ginger sauce, spiced-breaded filet of lamb with black bean sauce. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30. Complete L. Pre-theater D 5:30–6:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

**LA RESERVE—4 W. 49th St.** (247-2993; -2995). Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon and sole mousse, médaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L and D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

**LA RIVISTA—313 W. 46th St.** (245-1707). Casual. Italian. Spcls: garganelli alla romagnola, costolette alla bolognese, brodetto di pesce alla abruzzese. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Free D parking. Closed Sun. **(M)** **AE, DC, MC, V.**

**LA VERANDA—163 W. 47th St.** (391-0905). Casual. Nouvelle Italian. Spcls: stuffed breast of capon, scampi Veranda, 30 different kinds of pasta. Res. sug. L Mon.–Fri. noon–3. Italian Br Sat.–Sun. noon–3. D daily 5–midnight. Pre-theater D 5–8. Private parties for 10–200. Free D parking from 5–1 a.m. **(M)** **AE, CB, DC, MC, V.**

**LE BERNARDIN—155 W. 51st St.** (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monkfish with savoy cabbage, lobster à la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Thu. 6–10:30, Fri.–Sat. 5:30–10:30. Private parties for 15. Closed Sun. **(E)** **AE, DC, MC, V.**

**LE MAX—147 W. 43rd St.** (764-3705). Casual. French-American. Spcls: steak au poivre, grilled Norwegian salmon, chicken stuffed with proscuitto and cheese, pasta. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–3:30. D daily 4–midnight. Prix-fixe D 5–midnight. **(M)** **AE, DC, MC, V.**

**LE PATIO—119 W. 56th St., in the Parker Meridien** (245-5000). Casual. French-American. Light L Mon.–Fri. noon–2:30. Buffet L Sat. noon–2:30. Jazz Br Sun. noon–2:30. **(M)** **AE, CB, DC, MC, V.**

**LES PYRENEES—251 W. 51st St.** (246-0044; 246-0373). Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight, Sun. 4–10. Spec. pre-theater D 5–9. Reduced rate parking after 5. Private parties for 10–250. **(M)** **AE, CB, DC, MC, V.**

**MAMMA LEONE'S—261 W. 44th St.** (586-5151). Dress opt. Italian. Spcls: Mamma's lasagne di carnevale, paillard di pollo con funghi, vitello da vinci, tiramisu. Res. sug. L Mon.–Sat. 11:30 a.m.–2:30. D Mon.–Sat. 4–11:30, Sun. 2–10. Free D parking. Private parties for 100–500. **(M)** **AE, CB, DC, MC, V.**

**MARRIOTT MARQUIS—1535 Broadway, at 45th St.** (704-8900). **J.W.'s Steak House:** Casual. American. Res. sug. D Tue.–Sun. 5:30–11. Prix fixe D Tue.–Sun. 8–10. Closed Mon. **(M) The View:** Formal. International. Res. sug. Buffet L Wed. and Sat. 11 a.m.–2. Br Sun. 10:30 a.m.–2:30, Wed. from 11:30 a.m. D Sun.–Thu. 5:30–11, Fri. and Sat. 5–midnight. **(E)** **AE, CB, DC, MC, V.**

**MAXWELLS—150 W. 47th St.** (869-5482). Casual. American-continental. Spcls: warm duck salad with grand marnier and raspberry vinaigrette, blackened Louisiana catfish with dijon cajun sauce, broiled Colorado lamb chops. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Wed. 3:30–9, Thu.–Sat. to midnight. Private parties for 150. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

**NICOLE BRASSERIE DE PARIS—870 Seventh Ave., at 56th St.** (765-5108). Casual. French. Spcls: couscous royal, cassoulet chez Nicole, bouillabaisse. Res. sug. B daily 6:30 a.m.–noon. L Mon.–Sat. noon–3:30. Br Sun. noon–3. D daily 5:30–midnight. Pre-theater D 5:30–7. **(M)** **AE, CB, DC, MC, TM, V.**

**PALIO—151 W. 51st St.** 245-4850). Formal. Northern Italian contemporary. Spcls: beef carpaccio, lobster Andrea, tiramisu. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–11. Private parties for 8–45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

**PATSY'S—236 W. 56th St.** (247-3491/3492). Casual. Italian. Spcls: linguini marechiare, veal rollatine marsala, spendino Romano. Open for L and D Sun.–Thu. noon–10:45, Fri.–Sat. to 11:45. Pre-theater D 5–7:30. **(M)** **AE, CB, DC, MC, V.**

**PIERRE AU TUNNEL—250 W. 47th St.** (575-1220). Casual. French. Spcls: mignonnettes de boeuf bordelaise, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE, MC, V.**

**RAINBOW ROOM—GE Building, 30 Rockefeller Pl.** (632-5000). Formal. Continental. Spcls: lobster thermidor, tournedos Rossini, medallions of venison with pecan wild rice and sauce poivrade. Res. nec. D Tue.–Thu. 5:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. noon–10:30. Pre-theater D 5:30–6:15. Dancing. Private parties 10–1000. Closed Mon. **(E) The Rainbow Promenade:** Jacket required. Continental. Spcls: trio of American caviars with brioche, steak tartare, tortelloni of spinach and goat cheese. Open Mon.–Thu. 3–1 a.m., Fri. 3–2 a.m., Sat. noon–1 a.m., Sun. noon–11. Br Sun. 11:30 a.m.–2. **(I–M)** **AE.**

**SAMPLINGS—1605 Broadway at 49th St., in the Crowne Plaza Hotel.** (977-4000). Casual. American. Spcls: Samplings salad, chili crusted calamari. Res. sug. Buffet Br Sun. 11 a.m.–3. D daily 5–midnight. Pianist nightly from 6:30. **(M)** **AE, CB, DC, MC, V.**

**SAM'S—152 W. 52nd St.** (582-8700). Casual. American. Spcls: grilled swordfish sandwich with melted onions, pizzette with garlic shrimp, scallions, fresh tomato and gorganzola, Black Angus with Sam's steak sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11:30. Private parties for 25–150. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

**SARDI'S—234 W. 44th St.** (221-8440). Dress opt. Continental. Spcl: cannelloni au gratin. Res. sug. L Mon.–Sat. 11:30 a.m.–3:30. **Club Sardi:** Business L Mon.–Fri. D daily 3:30–9. Complete L and D. Br Sun. noon–3. After-theater S Mon.–Sat. to 12:30 a.m., Sun. to 11. Parties. **(M)** **AE, CB, DC, MC, V.**

**THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St.** (246-9201). Dress opt. American/seafood. Spcls: Sea-Grill chowder with lobster, shrimp and clams; charred filet of salmon with pepper ragout; pan seared snapper with rosemary and citrus fruits. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5–11. Prix fixe D 5:30–10:30 incl. free parking. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

**STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd-54th Sts.** (245-7850). Casual. Spcls: pastrami, corned beef, homemade blintzes, stuffed cabbage, matzo-ball soup. Open daily 6 a.m.–2 a.m. B to 11 a.m. **(I)** **AE, MC, V.**

**TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor** (757-6662). Dress opt. American/Continental. Spcls: prime rib, duck with apple glaze, Cajun tuna.Res. nec. L Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat. 5–11. Pre-theater D Mon.–Sat. 5–6:30. Ent. Tue.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

**'21' CLUB—21 W. 52nd St.** (582-7200). Formal. American. Spcls: Maryland crab cakes, Maine-lobster salad, "21" hamburger. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Private parties for 10–500. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

### *57th–60th Streets*

**BRUNO—240 E. 58th St.** (688-4190). Dress opt. Northern Italian. Spcls: seafood antipasto, linguini with broccoli and shrimps, veal capricciosa. Res. sug. L Mon.–Fri. noon–3. D Mon. 5–10:30, Tue.–Sat. 5–midnight. Private parties for 10–150. Pianist Tue.–Sat. from 9. Closed Sun. **(E)** **AE, CB, DC, MC, TM, V.**

**CAFE BOTANICA—160 Central Park South, in the Essex House Hotel** (484-5120). Casual. Mediterranean. Spcls: pan-seared salmon with carrots, zucchini, and spinach; fricassee of chicken provencale with potato galette; herbed beef stew with spring vegetables and sauteed potatoes. Res. nec. B daily 6:30 a.m.–10:30 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–2:30. D daily 5:30–10:30. S daily 10:30–1:30 a.m. Prefixe L. Pre-theater D 5:30–6:30. **(E)** **AE, CB, DC, MC, V.**

**CAFE DE LA PAIX—50 Central Park South, in the St. Moritz** (755-5800). Dress opt. Continental. Spcls: breast of chicken saltimbocca, grilled Norwegian salmon with mussels, roast prime rib of beef. Res. sug. Br Sun. 11 a.m.–3. Cocktails 4–1 a.m. Pre-theater D daily 5:30–10:30. D daily 5:30–11. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

**CAFE NICHOLSON—323 E. 58th St.** (355-6769). Casual. Continental. Spcls: cheese souffle, free range roast chicken, chocolate souffle. Res. sug. D only Tue.–Sat. 6–9. Closed Mon.–Tue. **(M-E)** **AE, CB, DC, MC, V.**

**DAWAT—210 E. 58th St.** (355-7555). Casual. Indian. Spcls: Madhur Jaffrey's patrani machi, achar ghost, baked eggplant. Res. sug. L Mon.–Sat. 11:30 a.m.–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. Private parties for 80. **(M)** **AE, CB, DC, MC, TM, V.**

**DESMOND'S—327 W. 57th St.** (307-1722). Casual. American. Spcls: prime rib, blackened swordfish, steak and kidney pie. Res. sug. L Mon.–Fri. 11:30 a.m.–3. Br Sat.–Sun. noon–4. D daily 5–2 a.m. Private parties for 50. Pianist Mon.–Sat. from 8. **(M)** **AE, CB, DC, MC, TM, V.**

**FELIDIA—243 E. 58th St.** (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M-E)** **AE, DC, MC, V.**

**GIRAFE—208 E. 58th St.** (752-3054). Jacket required. Northern Italian. Spcls: crostini di polenta con salsa e porcini, tortellini di zucca, vitello principessa. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Private parties for 45. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

**THE JOCKEY CLUB—112 Central Park South, in The Ritz-Carlton** (757-1900). Casual. Traditional American. Spcls: grilled beef tenderloin, North American salmon steak, double Colorado lamb chops, sauteed Jockey Club crab cakes with mustard sauce. Res. sug. B Mon.–Fri. 6:30 a.m.–11:30 a.m., Sat.–Sun. from 7. L Mon.–Fri. 11:30–3. Br Sun. 11:30 a.m.–2:30. Late afternoon D 3–5:30. Pre-theater D 5:30–7. D daily 5:30–11. Prix fixe D. Bar till 1 a.m. **(E)** **AE, CB, DC, MC, TM, V.**

**LE BAR BAT—311 W. 57th St.** (307-7228). Casual. South East Asian. Spcls: crispy cat fish, sesame noodles, charbroiled steak, tropical drinks. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5–midnight, Sun. 4:30–11. Cocktails till 4 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, TM, V.**

**LE STEAK—1089 Second Ave., bet. 57th–58th Sts.** (421-9072). Dress opt. French-style bistro. Spcls: steak fries, swordfish de maison, salad verte. Res. sug. D daily 5:30–11. Complete D. **(M)** **AE, CB, DC, MC, V.**

**LE VEAU D'OR—129 E. 60th St.** (838-8133). Dress opt. French. Spcl: steak frites, tripe, grenouilles provencale, rack of lamb. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–10:15. Complete L and D. Closed Sun. **(M)** **AE, MC, V.**

**LES CELEBRITES—160 Central Park South, in the Essex House Hotel** (484-5113). Formal. French. Spcls: burger of fresh duck foie gras with granny smith apples au jus with mixed herb salad, baked bass mariniere on a bed of boulangeres potatoes, squab with cabbage and mashed potatoes in a white truffle oil. Res. nec. D only Tue.–Sat. 6–10:30. Private parties for 12. Closed Sun. and Mon. **(E)** **AE, CB, DC, MC, V.**

**THE MANHATTAN OCEAN CLUB—57 W. 58th St.** (371-7777). Dress opt. Seafood. Spcls: baked oysters with morel cream, red snapper with rosemary crust, shrimp with white beans and crisp onions. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 125. **(E)** **AE, CB, DC, MC, V.**

**THE NEW YORK DELICATESSEN—104 W. 57th St.** (541-8320). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo-ball soup. Open 24 hr. daily. Private parties. **(I-M)** **AE, DC, TM.**

**NIRVANA—30 Central Park South, 15th floor** (486-5700). Casual. Indian/Bengali. Spcls: tandoori chicken, kabab, shrimp dopiaza, biryani. Res. sug. L daily noon–3. D daily 1–1 a.m. Complete L and D. **(M)** **AE, CB, DC, MC, V.**

**PAPER MOON MILANO—39 E. 58th St.** (758-8600). Casual. Italian. Spcls: anti-pasto buffet, pappardelle Paper Moon, 20 different pizzas. Res. nec. L Mon.–Sat noon–3. D Mon.–Sat. 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

**PETROSSIAN—182 W. 58th St.** (245-2214). Jacket required. French. Spcls: fresh Russian caviar; lobster and chorizo in sweetcorn crepe, corn broth with celery seed; roast venison with caramelized pearl onions, mushrooms and sweet potato, cider vinegar sauce; Petrossian 'teasers.' Res. nec. L Mon.–Sat. 11:30 a.m.–3:30. Br Sat.–Sun. 11:30 a.m.–3:30. D Mon.–Sat. 5:30–midnight, Sun. to 11. Pre-theater D 5:30–7:30. Post-theater D 10:30–midnight. **(E)** **AE, CB, DC, MC, V.**

**PLAZA HOTEL—Fifth Ave. and 59th St.** (759-3000). **Edwardian Room:** Formal. Continental. Res. nec. B Mon.–Sat. 7 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sun. noon–2:30. D Tue.–Thu., Sun. 5:30–10, Fri.–Sat. to 10:30. Pre-theater D Tue.–Sat. 5:30–6:30. Pianist Tue.–Sat. **(M-E)** **Oak Room:** Formal. L Mon.–Fri. 11:30 a.m.–3:30. Br Sun. 9 a.m.–2. D daily 5:30–1 a.m. Pre-theater D Mon.–Fri. 5:30–6:30. Pianist. **Oak Bar:** Casual. Sandwich menu daily 11:30 a.m.–1 a.m. Bar till 3 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–midnight, Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7 a.m.–10:45 a.m., Sat. from 8 a.m. L Mon.–Sat. noon–2:45. Br Sun. 10 a.m.–2:30. Tea Mon.–Sat. 3:45–6, Sun. from 4. Supper: Mon.–Sat. 6–midnight, Sun. to 11. **(E)** **Trader Vic's:** Casual. Light menu Mon.–Sat. 5–1 a.m., Sun. 4–midnight. **AE, CB, DC, MC, V.**

**ROSA MEXICANO—1063 First Ave., at 58th St.** (753-7407). Casual. Classic/contemporary regional Mexican. Spcls: open grill, sweetwater prawns in garlic, pozole, guacamole to order, pomegranate margaritas, menudo, moles. Res. nec. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

**RUMPELMAYER'S—50 Central Park South in the St. Moritz Hotel** (755-5800). Casual. American. Spcls: old-fashioned soda fountain with sundaes, sandwiches, and salads. B daily 7 a.m.–11 a.m. L daily 11 a.m.–5. D daily 5–midnight. Pre-theater D 5:30–10:30. **(M)** **AE, CB, DC, MC, V.**

**THE RUSSIAN TEA ROOM—150 W. 57th St.** (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. Tea Mon.–Fri. 3–5. D daily 4:30–11:30. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

**SERENDIPITY 3—225 East 60th St.**(838-3531). Casual. American. Spcls: spiced chicken flambe, foot-long hot dogs with Texas chili, frozen hot chocolate. Res. sug. L and D Mon.–Thu. 11:30 a.m.–12:30 a.m., Fri. till 1 a.m., Sat. till 2 a.m., Sun. till midnight. Private parties for 20–75. **(I)** **AE, CB, DC, MC, TM, V.**

**TRE SCALINI—230 E. 58th St.** (688-6888). Jacket required. Northern Italian. Spcls: pasta al mistero, chicken à la Sophia Loren, spiedino alla romana. Res. nec. L daily noon–3. D daily 5–midnight. Pre-theater D daily 5–7. Post-theater D daily 10–midnight. **(M-E)** **AE, CB, DC, MC, V.**

**WOLF'S—101 W. 57th St.** (586-1110). Casual. American-deli. Spcls: pastrami Ruben, overstuffed corn beef sandwich, cheese blintzes. B daily 6:30 a.m.–11 a.m. L and D daily 11 a.m.–1 a.m. **(I)** **AE.**

**YELLOWFINGER'S—200 E. 60th St.** (751-8615). Casual. Californian/Italian bistro. Spcls: fa'vecchia, pizza, hamburgers, grilled chicken salad with pine nuts, grilled specialties. No res. Open Mon.–Sat. noon–1 a.m., Sun. to midnight. **(M)** **AE, CB, DC, MC, V.**

### *Above 60th Street, East Side*

**CAFE CROCODILE—354 E. 74th St.** (249-6619). Casual. Mediterranean bistro. Spcls: carré d'agneau Méditerranée, fish couscous, seared tuna with ginger and leeks. Res. nec. D only Mon.–Sat. 5:30–11. Prix fixe menu. Private parties for 16–24. Closed Sat.–Sun. through August. **(M)** **AE.**

**CAFE PIERRE—The Pierre, 2 E. 61st St.** (940-8185). Formal. French. Spcls: filet of lamb with basil potato puree and garlic chips, fricassee of wild mushrooms and asparagus with ricotta gnocchi and sage, sauteed foie gras with cracked black pepper and sauterne, crisp red snapper served in artichoke olive broth. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

**CARLYLE HOTEL—76th St. and Madison Ave.** (744-1600). **Café Carlyle:** Dress opt. Buffet Br Sun. noon–3. D Tue.–Sat. 6–11. **Carlyle Restaurant:** Formal. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 6–11. **(M-E). Bemelmans Bar:** Cocktails daily noon–1 a.m. **Gallery:** Tea daily 3–5:30. **AE, CB, DC, MC, V.**

**ELIO'S—1621 Second Ave., at 84th St.** (772-2242). Casual. Northern Italian. Spcls: risotto ai porcini, pansotti alla Genovese, nodini alla salvia. Res. nec. D daily 5:30–midnight. **(M)** **AE.**

**540 PARK—540 Park Ave. at 61st St, in the Regency Hotel** (759-4100). Casual. American. Spcls: air dried filet mignon with roasted peppers, arugula and artichokes; lobster cobb salad; cedar-planked salmon with roasted pepper and wild mushroom compote. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–3. Br Sun. noon–3. D Mon.–Sat. 5:30–10. **(M)** **AE, MC, V.**

**FOUR WINDS—135 E. 62nd St.** (486-1664). Casual. Japanese. Spcls: salmon trio, Four Winds scallops sauteed in lemon butter, fillet mignon glazed with orange teriyaki sauce, sushi, sashimi, tempura. Res. sug. L daily noon–3. D daily 6–10:45. Private parties 16–20. **(M)** **AE, MC, V.**

**JOHN CLANCY'S EAST—206 E. 63rd St.** (752-6666). Dress opt. American/seafood. Spcls: Dover sole, swordfish grilled over mesquite. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M–E)** **AE, CB, DC, MC, TM, V.**

**KOO KOO'S BISTRO—1584 Second Ave., at 82nd St.** (737-2322). Casual. French. Spcls: steak au poivre, boeuf bourguignonne, spinach ravioli with wild mushrooms. Res. sug. L Mon.–Fri. noon–5. D Sun.–Thu. 5–11, Fri.–Sat. to 11:30. Pre-theater D 5–7. Late menu Sun.–Thu. 11–1 a.m., Fri.–Sat. to 2 a.m. **(M)** **AE, MC, TM, V.**

**LA PETITE FERME—973 Lexington Ave., at 70th St.** (249-3272). Dress opt. French. Spcls: moules vinaigrette, poached salmon with sauce chezillot. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

**LE CIRQUE—58 E. 65th St.** (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rôti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

**LE REGENCE—37 E. 64th St., in the Plaza Athenée** (734-9100). Jacket and tie required. French. Spcls: salad of salmon with fresh goat cheese and crisp potatoes, grilled red snapper with soybean butter sauce and scallions, Maine lobster sauteed with cabernet and port wine sauce with wild mushrooms and angel hair pasta. Res. nec. B daily 7 a.m.–11 a.m. L daily noon–2:30. D daily 6–10:30. **(E)** **AE, CB, DC, MC, V.**

**LOWELL HOTEL—28 E. 63rd St.** (838-1400). **Post House:** Casual. American. Spcls: stolen Cajun rib steak, filet tips with summer vegetables in a peppered crust, seared tuna with ginger, lemon pepper chicken. Res. sug. L Mon.–Fri. noon–4:30. D daily 5–midnight. **(E)** **Pembroke Room:** Casual. Continental. Spcls: English breakfast, 22 different selections of tea. B daily 7 a.m.–10:30 a.m. Br Sat.–Sun. noon–2:30. Tea daily 3:30–6:30. **(M)** **AE, CB, DC, MC, V.**

**MAMBO GRILL—174 E. 82nd St.** (879-5516). Casual. Continental-Venezuelan. Spcls: pabellon criollo, grilled seafood, roast leg of pork. Res. sug. Br Sat.–Sun. noon–4. D daily 5–midnight. Bar till 2 a.m. Ent. Wed. 8:30–midnight. **(M)** **AE, CB, DC, MC, V.**

**MARK'S—25 E. 77th St., in the Mark Hotel** (879-1864). Casual. French/Californian. Spcls: barbecued striped bass with wild-mushroom packets, risotto cakes with lobster remoulade, roast rack of lamb with potato and wild-mushroom Napoleon. Res. sug. B daily 6:30 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–2:30. Br Sun. 11:30 a.m.–2:30. Afternoon tea daily 2:30–5:30. D daily 6:30–10:30. Banquets for 25–175. **(E)** **AE, CB, DC, MC, V.**

**MIMOSA—1354 First Ave., bet. 72nd–73rd Sts.** (988-0002). Casual. Mediterranean. Spcls: baked eggplant with parmesan bruschetta, herb crusted salmon with tarama, paella, grilled veal chop with roasted garlic potato puree. Res. nec. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight, Sun. 5–10. Jazz pianist Tue.–Sat. 8:30–12:30 a.m. **(M)** **AE, DC, MC, V.**

**NANNI IL VALLETTO—133 E. 61st St.** (838-3939). Dress opt. Italian/Abruzzese. Spcls: capellini primavera, seasonal game, baby lamb in Abruzzese style, baked branzino. Res. nec. L Mon.–Fri. noon–2:30. D Mon.– Fri. 5:30–11:30. Closed Sat.–Sun. **(E)** **AE, CB, DC, MC, V.**

**PARK AVENUE CAFE—63rd St. at Park Ave.** (644-1900). Casual. American. Spcls: spit-roasted leg of lamb and lamb chops with tomato couscous, grilled swordfish chop with herbs and lemon. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. Br Sun. 11 a.m.–2. D Mon.–Sat. 5:30–10:45, Sun. 4:30–9:30. Private parties for 30–80. **(E)** **AE, DC, MC, V.**

**PARMA—1404 Third Ave., at 80th St.** (535-3520). Casual. Northern Italian. Spcl: homemade pasta. Res. nec. D daily 5–12. **(M)** **AE.**

**PICCOLO MONDO—1269 First Ave., bet. 68th–69th Sts.** (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat. from noon. Parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

**THE POLO—840 Madison Ave., at 69th St.** (439-4835). Casual. Continental. Spcls: flamed lobster bisque, sweetbreads with essence of white truffles and Armagnac, roasted pheasant marinated in reisling, pears and juniper berries, traditional Viennese pastries. Res. sug. B daily 7 a.m.–10 a.m. Br Sun. noon–3. L daily noon–2:30. D daily 6–10. Private parties for 10–40. **(E)** **AE, CB, DC, MC, V.**

**SEL & POIVRE—853 Lexington Ave., bet. 64th–65th Sts.** (517-5780). Casual. French-American. Spcls: steak au poivre, roasted duck with brandied berries, Moroccan couscous (Fri.–Sat. only). Res. sug. L daily noon–5. Br Sun noon–4. D daily 5–11. **(M)** **AE, CB, DC, MC, TM, V.**

**SESUMI—222 E. 86th St.** (879-1024). Casual. Japanese. Spcls: sushi, sashimi, shab shab, lobster and steak. Res. sug. L Mon.–Fri. noon–2:30. D daily 5:30–11. Private parties for 25. **(I)** **AE, DC, MC, V.**

**SIAM—1411 Second Ave., bet. 73rd–74th Sts.** Casual. Thai. Spcls: Bangkok duck, chicken sate, Siamese whole fish. Res. sug. L daily 11:30–3:30. D Sun.–Fri. 3:30–11:30, Sat. to midnight. **(M)** **MC, V.**

**SIGN OF THE DOVE—1110 Third Ave., at 65th St.** (861-8080). Dress opt. American. Spcls: casserole of oysters and lobster in curry sauce with celery root and apple puree; grilled salmon marinated in charmoula with herbed orzo, bouillabaise broth and rouille; roast lamb with cipolini, braised artichokes and a crisp risotto-spinach cake. Res. sug. L Tue.–Fri. noon–2:30. Br Sat.–Sun. 11:30 a.m.–2:30. D Mon.–Fri. 6–11, Sat. 5:30–11:30, Sun. 6–10. Private parties for 120. **(E)** **AE, CB, DC, MC, V.**

**SISTINA—1555 Second Ave., bet. 80th–81st St.** (861-7660). Casual. Northern Italian. Spcls: roasted snapper, sauteed rabbit, risotto primavera. Res. nec. D only Mon.–Sat. 5–midnight. Closed Sun. **(E)** **AE, MC, V.**

**THE STANHOPE—995 Fifth Ave., at 81st St.** (288-5800). **The Stanhope Dining Room:** Jacket required. Continental-mediterranean. Spcls: soup of sea urchin and oyster, chilled poached Norwegian salmon with dill creme fraiche and lemon, grilled herb crusted monk fish. Res. sug. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. to 10 a.m. L Mon.–Fri. noon–2:30. Br Sat.–Sun. seatings at noon and 2. D daily 6–10:30. Dancing every Fri. 8–midnight. **(E)** **Gerard's:** Cocktails and light fare noon–1 a.m. daily. Pianist Tue.–Sat. 6–10. **Le Salon:** B daily 10:30 a.m.–noon. L daily noon–2. Tea daily 2–5:30. **AE, CB, DC, MC, V.**

**VIA VIA—1294 Third Ave., at 74th St.**(439 0130). Casual. N. Italian. Spcls: linguine neri con gemberi, finocchio con funghi, costoletta milanese. Res. sug. L Mon.–Fri. 11:30–4:30. D 4:30–12.30 a.m. daily. Br Sat.–Sun. noon–4. **(M)** **AE, CB, DC, MC, TM, V.**

## *Above 60th Street, West Side*

**CAFE DES ARTISTES—1 W. 67th St.** (877-3500). Jacket req. after 5. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–3. D Mon.–Sat. 5:30–12:30 a.m., Sun. 5–11. **(M–E)** **AE, CB, DC, MC, V.**

**CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel** (581-0896). Casual. Continental. Spcls: grilled fresh fish, pasta, linguini fruitta de mare. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Prix fixe Br Sun. noon–4:30. D daily 4–midnight. Pre-theater D 5–7. Private parties for 100. **(M)** **AE, CB, DC, MC, V.**

**COPELAND'S—547 W. 145th St.** (234-2357). Casual. Soul/creole. Spcls: barbecued spare-ribs, braised oxtail, jambalaya, Louisiana gumbo. Res. sug. Gospel Br Sun. 11:30 a.m.–3. D Mon.–Thu. 4:30–11, Fri.–Sat. to midnight, Sun. 3–11. Jazz Tue.–Sat. **(M)** **AE, DC, MC, V.**

**EMPIRE SZECHUAN COLUMBUS—193 Columbus Ave., at 69th St.** (496-8778). Casual. Chinese-Szechuan. Spcls: Empire special chicken with sesame seeds, dim sum, dry saute string beans, steamed whole fish. Res. sug. L and D Sun.–Tue. 10:30 a.m.–1 a.m., Wed.–Sat. to 2 a.m. Private parties for 40–50. **(I)** **AE, MC, V.**

**ISABELLA'S—359 Columbus Ave., at 77th St.** (724-2100). Casual. Italian. Spcls: sundried tomato fettuccine with grilled duck, risotto with grilled shrimp, grilled salmon with spinach sauce. Res. sug. L Mon.–Fri. 11:30 a.m.–5:30, Sat. from 11 a.m. Br Sun. 11 a.m.–5:30. D Sun.–Thu. 5:30–12:30 a.m., Fri.–Sat. to 1 a.m. **(M)** **AE, MC, V.**

**SCALETTA—50 W. 77th St.** (769-9191). Casual. Northern Italian. Spcls: linguini with shitakii, asparagus, olive oil and garlic; grilled halibut on a bed of spinach, braised veal with homemade gnocchi. Res. sug. D daily 5–11. Private parties for 20–150. **(M)** **AE, CB, DC, MC, V.**

**SYLVIA'S—328 Lenox Ave., bet. 126th–127th Sts.** (996-0660). Casual. Soul Food. Spcls: barbecue spareribs; southern fried chicken with collard greens, peas and rice; beef short ribs. Res. sug. B Mon.–Fri. 7:30 a.m.–1. L Mon.–Sat. 11 a.m.–3. Br Sun. 1–7. D Mon.–Sat. 3–10:30. **(I)** **No credit cards.**

**TAVERN ON THE GREEN—Central Park at 67th St.** (873-3200). Casual. American. Spcls: grilled filet mignon with potato gratin, sauteed Louisiana shrimp with wild rice, classic Caesar salad. Res. sug. L Mon.–Fri. noon–3:45. D Sun.–Thu. 5:30–11:30, Fri.–Sat. 5–midnight. Br Sat.–Sun. 10 a.m.–3:45. Private parties for 15–1500. **(E)** **AE, CB, DC, MC, V.**

**THE TERRACE—400 W. 119th St.** (666-9490). Formal. Classical French. Spcls: grilled marinated quail and granny smith apple sandwich, assiette of venison and guinea hen with fresh peach tarragon sauce, strawberry dacquoise. Res. nec. L Tue.–Fri. noon–2:30. D Tue.–Sat. 6–10. Banquet facilities for 150. Harpist Tue.–Sat. Free valet parking. Closed Sun.–Mon. **(E)** **AE, DC, MC, V.**

## BRONX

**LOBSTER SHANTY—691 Bridge St.** (885-1459). Casual. Italian seafood. Spcls: lobster newburg, jumbo lobsters, marina piccola. Res. sug. L daily 11 a.m.–4. D daily 4–1 a.m. Private parties for 70. **(E)** **AE, CB, DC, MC, V**

## BROOKLYN

**MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St.** (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, frutti di mare fresca, homemade Italian cheesecake. Res. sug. Open Sun.–Thu. 11 a.m.–11, Fri.–Sat. to midnight. Free valet parking on premises. **(M)** **AE, CB, DC, MC, V.**

**THE RIVER CAFE—1 Water St.** (718-522-5200). Jacket required. American. Spcls: sauteed foie gras with pumpkin seeds and pear, rack of lamb in a chestnut meal crust, salmon seared with ginger and cracked pepper, Valrhona Brooklyn Bridge with assorted ice creams and sorbets. Res. nec. L Mon.–Fri. noon–2:30. Br Sat. noon–2:30, Sun. 11:30–2:30. D nightly 6–11:30. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

## QUEENS

**DON PELAYO—39-20 Queens Blvd., Sunnyside** (718-784-4700). Casual. Spanish/Continental. Spcls: paella, rack of lamb, merluza vasca, seafood in champagne sauce. Res. sug. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Pianist Fri.–Sun. **(M)** **AE, DC, MC, V.**

**RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights** (718-899-2555). Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 11, Sat. 4–11. Complete D. Closed Sun. **(I).** **AE, DC, TM, V.**

**VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows** (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I–M)** **AE, DC, MC, V.**

**WATER'S EDGE—44th Drive at the East River** (718-482-0033). Jacket required. American/continental. Spcls: eggplant ravioli with fine herb salad and tomato-olive oil broth, grilled shrimp tostada with tomato corn salad, tandoori marinated roast salmon with vegetable pakora and lentil cake, roast free range baby chicken grilled cornbread and succotash. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11. Ent. Tue.–Sat. Private parties for 400. Free ferry service from Manhattan. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

# OTHER EVENTS

COMPILED BY NORMAN VANAMEE

**FESTIVALS—New York City** celebrates **The First Annual National Arts Week** from 9/20 to 9/26. Events in all five boroughs. For info. (765-ARTS). . . .**The Great Downtown Brooklyn Festival** is 9/19 (rain date 9/26), from 10 a.m. to 6. On Fulton St. from Flatbush Ave. to Fort Greene Pl. Free (995-9372). . . .**The Tenth Annual Native American Festival** is 9/19 (rain date 9/20), from 11 a.m. to 5. Inwood Hill Park, Manhattan. Free (427-4040). . . .**Far West 10th St. Block Assoc. Street Fair** is 9/19 (rain date 9/20), 11 a.m.–7. Free (242-3681). . . .**The Upper Amsterdam Ave. Festival** is 9/19, 11 a.m.–6. From 96th to 106th Sts. Free (809-4900). . . .**26th Annual Mayor's Cup Regatta For Schooners and Classic Yachts** is 9/19. Race is from Battery Park to the Verazzano Bridge and back. Call South Street Seaport Museum for info. (669-9417). . . .**The Medieval Festival** is 9/20, from noon to 6. Fort Tryon Park. Limited parking, $1 (795-1600). . . .**The Festival of the Americas** is 9/20, from noon to 6. From 42nd to 57th Sts. on Madison Ave. Free (809-4900). . . .**The Columbus Avenue Festival** is 9/20, 11 a.m.–6. From 66th to 93rd Sts. Free (737-3511). . . .**The 27th New York Coliseum Antique Show** is 9/23–27. $8 admission (914-698-3442). . . .**The Italian Trade Commission** presents **Piazza Italia,** a month of art, antiques, and fashion from Italy. 9/15–10/9 at the Armory, 643 Park Ave. Free (1-800-52-ITALY).

**EXHIBITS—Ellis Island** presents **Fame, Fortune and Sweet Liberty** until 11/11. A look at 100 years of immigration (1815 to 1915) from Germany to the U.S. Sponsored by the city of Bremen. Free (363-3260). . . .Twenty years of photographs by **Eugene Richards** at the **The Camera Club of New York,** 853 Broadway. Through 10/23. Free (260-7077).

**BENEFITS—**A screening of **Sarafina!** to benefit **The Nat. Conference in Support of the African Nat. Congress and Other Democratic Forces for a New South Africa** is 9/17. $50–$500 (366-6700). . . .**Broadway Cares/Equity Fights AIDS** will sponsor the **Sixth Annual Broadway Flea Market** on 9/19. Auction for opening night tickets and theatrical memorabilia. Shubert Alley (bet. 44th and 45th Sts., west of Broadway). 10 a.m.–7. Free (840-0770). . . .**Child Care Action Campaign** will have its **Annual Reception and Silent Auction** on 9/20. $50–150 (751-5530). . . .**Great Sports Legends Dinner** to benefit **The Nick and Marc Buoniconti Fund to Cure Paralysis.** Silent auction and dinner are 9/22. $500–$1000 (245-6570). . . .**September Soiree** to benefit the **Crohn's & Colitis Foundation.** Dancing and food on 9/24. $55–$60 (679-1570).

**LECTURES, DISCUSSIONS, AND READINGS—**The **Nuyorican Poets Cafe** presents **Herbert Huncke,** 9/16; **Ana Lopez Betancourt, Myrna Nieves, and Maritza Arrastia,** 9/23. **Slams** are 9/16, 18, 23. Call for details (505-8183). . . .**Paul Auster** will read from **Leviathan** on 9/17 at 8 p.m. **Endicott Booksellers.** Free (787-6300), and at **The Public** on 9/21 (see below). . . .**Friends of Fort Tryon Park** presents **Fountains, Fonts, and Vessels,** a gallery talk by Daniel Kletke on 9/19 at noon and 2. Cloisters, Fort Tryon Park. Free with admission (923-3700, ext. 126). . . .**Mark Solomon, Patricia Eakins,** and **Sawla Teghrarian** will read on 9/20 at 2 p.m. at **The Brooklyn Bound Reading Series.** $5 (718-965-1541). . . .**Carl Sagan** and **Ann Druyan** will read at the **92nd Street Y** on 9/20 at 7:30 p.m. $15 (996-1100). . . .At the **Joseph Papp Public Theater: Public Books: The Fall Literary Series** presents **Paul Auster,** 9/21, and with **Share our Strength,** present **Writer's Harvest for the Homeless.** Readings by **Pete Hamill, Gayle Pemberton, Anna Quindlen, Norman Rush, Mona Simpson,** and **Calvin Trillin,** 9/22. Call for details, $5 (598-7150). . . .**Charlie Smith** and **Dale Peck** will read at **Limbo** on 9/22 at 7 p.m. Free (477-5271). . . .**Queens Library's Author's Forum** presents **C.L. Keyworth** on 9/22 at 2:30 p.m. Free (718-454-7272). . . .**Pen** presents **Are Creative Writing Programs Good for American Writing?** A panel discussion with **Virginia Barber, Barbara Grossman, Daniel Halpern, Ted Solotaroff,** and **James Wolcott.** 9/23 at 7:30 p.m. at Loeb Student Ctr., NYU. Free (334-1660).

## TOURS

**EYE ON ART—**9/19 at 11 a.m., **SoHo Savvy.** Explore this "Mecca of the art world," home to a diverse population of galleries, alternative spaces, and artists. $33; reserve (877-5117).

**THE BATTLE OF BROOKLYN—**9/20 at 1, the sights and scenes of this famous Revolutionary battle are re-ignited by battle tales, historical commentary, and a musketry demonstration. Fraunces Tavern Museum. $10; reserve (425-1778).

**JACKSON HEIGHTS—**9/20, 27 at 11:30 a.m. and 2:30, examine the classic 1920s vernacular architecture that has this neighborhood slated as the next landmark district. $5 (718-898-7205 for tickets and meeting place).

**DISCOVERY ART TOURS—**9/19 at noon: Explore the SoHo art scene with visual artist Jill Levine as your guide. Meet at the Ergane Gallery, 469 West Broadway. $18; reserve (516-621-3786).

**WALKING WITH A NEW YORKER—**Beyond the tour buses and tourist attractions is a city where people actually *live.* See the real thing with two seasoned New Yorkers. Meet at Fifth Ave. and 61st St. Every Thursday and Friday from 11 a.m. to 1. $20 includes tram fare (861-1876).

**CITYWALKS—**Tours with John Wilson. 9/19, 10/3, 11/7 at 1, **Greenwich Village North of Washington Square.** Meet at the southeast corner of Fifth Ave. and 8th St. . . .9/20, 10/4, 11/4 at 1, **Historic New York: City Hall to the Battery.** Meet on the east side of Broadway at Murray St. . . .Weekday walks through December: Thurs. at 10 a.m.; Fri. at 3, **Greenwich Village.** Meet at the southeast corner of Fifth Ave. and 8th St. . . .Fri. at 10 a.m., **Historic New York: City Hall to the Battery.** Meet at Broadway and Murray St. . . .Thurs. at 3, **Lower East Side.** Meet at 2 Mott St. $12 (989-2456).

**MUNICIPAL ART SOCIETY—**9/18 at 6, **Literary East Village.** Joyce Gold leads a twilight tour of an area rich in 19th and 20th century literary associations. . . .9/20 at 1, **Notorious New York.** The authors of *Notorious New York* chronicle the savory deeds of infamous New York criminals. . . .9/21 at 6, **Audubon Society's New Headquarters.** Tour the recently renovated 19th century building with architect Kirsten Childs. $14. Call for reservations and weekday tour schedule (439-1049).

**BIG ONION WALKING TOURS—**9/19 at 9:30 a.m., **Ellis Island.** $15; students and seniors $12. . . .9/19 at 1, **"Upon This Rock": Historic Catholic New York.** . . .9/20 at 2:30, **Jewish East Side.** $9 adults, $7 students and seniors; reserve (439-1090).

**TOURS WITH THE 92ND STREET Y—**In town (must reserve ahead; 996-1100): 9/20 from 11 a.m. to 3:30, **Jewish Williamsburg.** $25.

**URBAN EXPLORATIONS—**9/19 from 1 to 4, **Galleries of SoHo.** . . .9/20 from 1 to 4, **Islamic Architecture and the 96th St. Mosque.** $15; reserve (718-721-5254).

**SIDEWALKS OF NEW YORK—**517-0201 for information. Each tour, $10. Call for weekday tour schedule. 9/20, 27 at 6: **A Writer's Pub Crawl Through Greenwich Village;** meet at the Washington Sq. Arch to join New York poet and actor Tom Farrington on a literary—and dramatic—stroll. . . .9/19, 26 at 6: **Ghosts After Sunset;** meet at Washington Sq. Arch for a tour of the "haunted" Village, including the Mark Twain house and Gay St. . . .9/26 at 2: **Famous Murder Sites;** meet in front of the Omni Park Central Hotel, Seventh Ave. at 56th St., to take in the locales of some of the city's past crimes. . . .9/19, 26 at 6: **Ye Olde Tavern Tour;** meet at the Washington Sq. Arch for some visits to old and/or historic Village watering holes; drinks and tips extra. . . .9/20, 27 at 2: **Beverly Hills East;** meet by the Waldorf-Astoria, Park Ave. and 50th St., to explore this blue-ribbon neighborhood. . . .9/12, 26 at 2: **All in the Family;** meet at Old St. Patrick's Cathedral, Prince and Mott Sts., for a look at Godfather-land. . . .9/20 at 2: **Beautiful Brooklyn Heights;** meet at the corner of Clark and Henry Sts. to explore New York's first historic district. . . .9/19, 26 at 2: **The Lively and Mysterious East;** meet at the Church of the Immaculate Conception on 14th St. and First Ave. for a tour of the East Village. . . .9/20, 26, 27 at 2: **Historic Greenwich Village;** meet at Washington Sq. Arch to hear about folklore, architecture, and history. . . .9/19 at 2: **Hollywood on the Hudson;** meet at the Washington Sq. Arch to explore the "back lot" of Greenwich Village. . . .9/20 at 2: **A Tour Named Jackie;** meet at the Cooper-Hewitt Museum, Fifth Ave. and 91st St., to see the habitats of "the most famous woman in the world." . . .9/20, 27 at 2: **Across the Brooklyn Bridge;** wear comfortable shoes for a walk from Chinatown to Brooklyn Heights starting at Broadway and Canal St. near the Citibank. . . .9/19, 27 at 2: **Death Scenes of the Rich and Famous;** meet in front of 13 W. 54th St., to visit the scenes of some famous exits.

**TROLLEY TOURS OF CENTRAL PARK—**Hop aboard an air-conditioned trolley for the Central Park Conservancy's ten-mile journey through Central Park, **The Park & the City.** Through October, tours leave Mon.–Fri. at 10:30 a.m., 1, and 3. $12.50 adults; $10 senior citizens; $8 students; $6 children (360-2727).

**CENTRAL PARK—**9/20 at 10 a.m., **Wild Flower Tour.** Meet at the Conservancy Garden at 105th St. and Fifth Ave. for a tour through northern Central Park. $10 (360-2766).

**URBAN PARK RANGERS—**Walks and workshops; phone for details of the weekend programs. **Bronx** (548-7070). **Brooklyn** (718-287-3400). **Manhattan** (427-4040). **Queens** (718-699-4204). **Staten Island** (718-667-6042).

COMPILED BY KATE O'HARA

## SPORTS

**FOOTBALL—**Giants, Giants Stadium, E. Rutherford, N.J. (201-935-8222). Next home game: 10/11 at 1 vs. Phoenix. All home games are sold out. . . Jets, Giants Stadium, E. Rutherford, N.J. (516-538-7200). 9/20 at 1 vs. San Francisco.

**BASEBALL—**Mets, Shea Stadium, 126th St. and Roosevelt Ave., Queens (718-507-6387). $6.50–$15. 9/16–17 at 7:40 vs. St. Louis. 9/18 at 7:40; 9/19 at 7:10; 9/20 at 1:40 vs. Montreal. 9/21–22 at 7:40 vs. Chicago. . . .Yankees, Yankee Stadium, 161st St. and River Ave. Bronx, (293-6000). $5.50–$14.50. 9/14–16 at 7:30 vs. Chicago. 9/22–24 at 7:30 vs. Detroit.

**STEPS—Roosevelt Island Fall, 10K.** 9/19 at 10 a.m. on Roosevelt Island. . . .**Staten Island Half-Marathon, 13.1M.** 9/20 at 9:30 a.m. on Staten Island. Road Runners Club, 9 E. 89th St. (860-4455).

COMPILED BY KATE O'HARA

# ACTIVITIES FOR CHILDREN

COMPILED BY EILEEN CLARKE

**NEW YORK IS BOOK COUNTRY**—The annual book fair on Fifth Avenue (9/20) is being preceded by a day of book-related activities (9/19) throughout the five boroughs. **Reading Time at the Zoo.** A celebration of books and wildlife; read-aloud sessions at 11 a.m. and noon in the Zoo gallery; for ages 2–10. There'll also be animal photography lessons by *Baby Zoo's* Bruce McMillan (bring camera and film). At 10:45 a.m., 11:30 a.m., and 12:15. Central Park Zoo, 830 Fifth Ave. (861-3030). Under 12, free; adults, $2.50. . .**The Dino-Show.** A slide show about dinosaurs with games, posters, and drawings; for ages 5–8. At 2. Parkchester Library, 1985 Westchester Ave., Bronx (829-7830). Free; reserve. . .**Sing-Along.** Join calypso songwriter Irving "Lord Burgess" Burgie, of "Day-O" and "Jamaica Farewell" fame, in a slew of songs from his new book, *Caribbean Carnival;* for all ages. At 2. Central Library at Grand Army Plaza, Brooklyn (718-780-7722). Free. From noon–2, there will be a used children's book sale.

**YWCA—Boat Building.** Make your own vessel from collage material, and bring something secret to put inside the boat; for ages 5 and up with accompanying adult. 9/19 at 10 a.m. YWCA of the City of New York, 610 Lexington Ave., at 53rd St. (755-4500). $6 materials fee.

**THE MEDIEVAL FESTIVAL AT FORT TRYON PARK**—A day-long festival featuring knights jousting on horseback, acrobats, puppets, singers, giants, storytellers, and medieval dancers. 9/20 from noon–6. Fort Tryon Park, surrounding The Cloisters (795-1600). $1 suggested donation.

**BOOKS OF WONDER—Meet the Author.** T.A. Barron will read selections from his work, including his latest, *The Ancient One.* 9/17 from 6:30–8. 132 Seventh Ave., at 18th St. (989-3270). Free.

**WEST END GATE—Jonathan Geffner & Friends.** A ventriloquism show with an educational theme; for ages 3–9. 9/19 at 1. 2911 Broadway, bet. 113th and 114th Sts. (662-8830). $7; lunch and group rates available.

**MEET THE AUTHOR**—Watch a demonstration of Shorin-ryu karate and get a free autographed copy of Carin Greenberg Baker's *Fight for Honor,* the first book in her new "Karate Club" series; for ages 6–13. 9/19 from noon–3. Midtown Karate Dojo, 465 Lexington Ave., 2nd fl. (366-2295). Free.

**INTERNATIONAL FESTIVAL OF PUPPET THEATER**—For Families: **Diablomundo.** (Argentina) Life-size rod puppets are used to perform three South American folktales from the Middle Ages to the present in Spanish and English in "Memories, Dreams & Illusions"; for ages 8 and up. 9/19 at 1; 9/20 at 2 and 5. At the Florence Sutro Anspacher Theater. . .**Green Apple Puppet Theatre.** (Finland) "The Far Away Land" employs a porcelain doll and an assortment of marionettes and glove puppets in this story of a journey through ten kingdoms; for ages 5 and up. 9/19 and 20 at 1 and 3. The LuEsther Mertz Hall. . .Just for Kids: **Yang Feng.** (China) Costumed hand puppets will help perform episodes from centuries-old Chinese folk stories, after which Mr. Yang will answer questions and demonstrate puppet techniques. 9/19 and 20 at 3. The Susan Stein Shiva Theater. **Big Bird and Friends.** Sesame Street characters will appear on stage for a series of songs and stories, and excerpts from other puppet shows in this benefit performance. 9/19 at 2; $35. At the Estelle R. Newman Theater. All shows are performed at the Joseph Papp Public Theater, 425 Lafayette St. (598-7150).$10–$17; reserve.

**DREAMS OF SLEEPY HOLLOW**—Prepare for Halloween with a production of the spooky tale of the Headless Horseman; for ages 5 and up. Sat. and Sun. at 1; through 11/1. Wings Theater in the Archive, 154 Christopher St., lower level (627-2961). $5; reserve.

**FILM SOCIETY OF LINCOLN CENTER—Abel's Island.** An old-fashioned love story about two mice living at the turn of the century, based on the William Steig novel; narrated by Tim Curry. 29 minutes. . .**The Story of the Dancing Frog.** A young woman who has lost her husband is cheered up by a frog, based on the book by Quentin Blake; narrated by Amanda Plummer. 28 minutes. 9/19 and 20 at 2. Walter Reade Theater, 165 W. 65th St. (875-5601). $5; adults $7.

**SUNDAY DANCES**—See professsional dancers perform original pieces of modern dance, then join in music and dance games as an introduction to choreographing; for all ages, children must be accompanied by an adult. Sundays from 11–11:45 a.m.; through 10/4. Dance With Ms. Piver, 1459 Third Ave., at 82nd St. (517-9436). Free; reserve.

**LITTLE PEOPLE'S THEATRE COMPANY**—Director Robert Stark presents **Goldilocks & the Three Bears,** Sat. and Sun. at 1:30, and **Sleeping Beauty,** Sat. and Sun. at 3; for ages 2–10; through 12/22. The Courtyard Playhouse, 39 Grove St., off Sheridan Sqaure (765-9540). $7; reserve.

**TWINKLEBERRY & NUTKIN—Kindermusik.** A program of music and movement with Collen Itzen at this children's gift shop; for ages 4–6 years. 9/19 at 11 a.m. . . .**Storytime.** For ages 18 months–3 years. Wednesdays at 10:30 a.m.; through November. 311 E. 81st St. (794-2565). Free.

**CHILDREN'S MAGIC MATINEE**—Performers Brian McGovern and Imam lead this hour-long show with audience participation; for ages 4–10. Saturdays at 2. 55 Carmine St. (924-1472); $10; reserve.

**KIDLETS ART CLUB—Art Lessons.** Gui Lessin, who paints the "huebeans" on city sidewalks, will sing, dance, paint, draw, and color with children. Artwork produced by the club will be displayed at Whole Foods in SoHo, 117 Prince St. Saturdays from 10 a.m.–noon; through September, weather permitting. Held in the small park behind Tootsie Ploughound Shoes, on the west side of Greene St. bet. Prince and Spring Sts. (673-5388). Free.

**BRYANT PARK—Juggling Workshop.** Learn the basics and then some with John Grimaldi; for ages 7 and up, adults welcome. Wednesdays from noon–3; through September. 40–42nd Sts. bet. Fifth and Sixth Aves. (983-4142). Free.

**BANK STREET COLLEGE RADIO—Funny Stories From Bank Street.** Listen to published authors and children tell stories they've created; for ages 4 and up. Tuesdays from 9:45–10 a.m.; repeated Thursdays. On WNYE-FM (91.5). To find out how to broadcast your own story, call Irwin Gonshak at 875-4531.

**AMAZING WORLDS OF WEATHER**—Learn about weather on all planets in the solar system in a light show with sound effects, narrated by WNBC weatherman Al Roker; for ages 7 and up. Mon.–Fri. at 1:30 and 3:30; Sat and Sun. at 1, 2, 3, and 4. American Museum-Hayden Planetarium, 81st St. bet. Central Park West and Columbus Ave. (769-5920). $2.50; adults $5.

**NEW YORK PUBLIC LIBRARY**—Free programs. **The Girl Who Loved Danger.** Music, storytelling, and audience participation with Deborah Rothrock; for ages 5–10. 9/16 at 4. 96th St. Branch, 112 E. 96th St. (289-0908). Also on 9/17 at 4 for ages 6–12. Aguilar Branch, 174 E. 110th St. (534-2930); 9/18 at 4 for ages 5–10. Tompkins Square Branch, 331 E. 10th St. (228-4747); and 9/19 at 2:30 for ages 6–10. Central Children's Room, Donnell Library Center, 20 W. 53rd St. (621-0636). . .**Meet the Illustrator.** *Sweet Valley Kids* illustrator Ying-Wa Hu will talk about how she portrays children; for ages 7–12. 9/19 at 2:30. Chatham Square Branch, 33 E. Broadway (964-6598). . .**Vintage Children's Book Sale.** Featuring more than 2,000 old editions, classics, song and picture books. 9/19 and 20 from 1–4. Donnell Library. . . .**Music, Movement, and Storytelling.** With Kathy Price Van Felix; for ages 2–3. Epiphany Branch, 228 E. 23rd St. (679-2645). Reserve.

**WISEACRE FARM**—Life on the farm turns wild and zany when the audience participates and Ralph DiFiore directs; for ages 4–10. Sat. and Sun. at 1. 13th Street Theater, 50 W. 13th St. (675-6677). $4.

**BRONX ZOO—Elephant Weekend.** Help honor the largest mammals on land with elephant pedicures (from 10–11 a.m.), baths (11–11:30 a.m.), slalom, and storytelling; for ages 5 and up. 9/19 and 20 from 10 a.m.–4; general admission. Call 718-367-1010 for directions. Under 2, free; 2–12, $2; adults, $5.75; parking, $5.

**PIPS COMEDY CLUB**—Comedy, magic, ventriloquism, and audience participation; for ages 3–12. Sat. at 1:30; Sun. at 1:30 and 3:30. 2005 Emmons Ave., Sheepshead Bay, Brooklyn (718-646-9433). $6.50; reserve.

**THE PUPPETWORKS, INC.—Pinocchio.** See traditional hand-carved, wooden marionettes in a re-enactment of Carlo Collodi's 1882 Italian fairy tale with colorful backdrops; for ages 3 and up. Sat. at 12:30; Sun. at 12:30 and 3; through 12/20. The Puppetworks Theatre, 338 Sixth Avenue, at 4th St., Park Slope, Brooklyn (718-965-6058). $4; adults $5; reserve.

**THE HAPPINESS MAN**—A musical about a young man who tries to save a cursed kingdom, presented by the Queens Children's Theater; for ages 4 and up. Sat. and Sun. at 1. Marketplace Mall in Glen Oaks, lower level, Union Tpke. and 258th St., Queens (718-343-1052). $5; adults $6.

**CENTRAL PARK PROGRAMS—Storytelling.** Join in the "Duckling's Birthday Party and Skip Rope Contest" with a special reading of Hans Christian Andersen's *The Ugly Duckling,* by Diane Wolkstein, and Eleanor Farjeon's *Elsie Piddock,* by guitarist Shirley Keller; for ages 5 and up. Bring a jump rope. 9/19 at 11 a.m.; series continues Saturdays through 9/27. Hans Christian Andersen statue, facing the Model Boat Pond, 72nd St. and Fifth Ave. entrance. (360-3456; weekends 800-834-3832). . .**The Dairy: Flights of Fancy.** Design a windsock to fly over Central Park with expert Flyit Wright; for ages 5–11. 9/19 at 1:30. 65th St., mid-park (794-6565). Free; reserve.

**THE JEWISH MUSEUM—Rosh Hashanah.** A program with storytelling and singing; for ages 3–4. 9/20 at 10:30 and 11:30 a.m. The New-York Historical Society, 170 Central Park West at 77th St. (399-3368) or on Sun. (724-1143). $7; reserve.

**QUEENS MUSEUM OF ART**—Celebrate the newly renovated New York City Building with concerts, films, jugglers, fire-eaters, balloons and cake. 9/20 from 11:30 a.m.–8. Flushing Meadows Corona Park, Flushing, Queens (718-592-9700). Free.

## BOOKS

**EVEN IF I DID SOMETHING AWFUL,** by Barbara Shook Hazen; illustrated by Nancy Kincade. Preschool–Kindergarten. Aladdin Books, $3.95.

**I HATE YOU, MARMALADE!** by Monica Kulling; illustrated by Alex Ayliffe. Preschool–Grade 1. Viking, $14.

**TONS OF TRASH,** by Joan Rattner Heilman; illustrated by Nancy Schill. Grades 2–5. Avon Camelot, $3.50.

**SOMEWHERE TODAY,** by Bert Kitchen. Grades 1–4. Candlewick Press, $15.95.

COMPILED BY BERNICE KANNER

## VIDEOS

**THE RESCUERS.** Release date 9/20. Walt Disney, $24.95.

# NIGHTLIFE
## DIRECTORY

COMPILED BY GILLIAN DUFFY

| KEY TO ABBREVIATIONS | |
|---|---|
| **AE** | **American Express** |
| **CB** | **Carte Blanche** |
| **DC** | **Diners Club** |
| **MC** | **MasterCard** |
| **V** | **Visa** |

Please check hours and talent in advance. Many places are forced to make changes at short notice.

## POP/JAZZ

**BIRDLAND—2745 Broadway, at 105th St.** (749-2228). Restaurant with jazz. 9/16: Brian Melvin Trio. 9/17: Rob Silvan and Fine Line. 9/18, 19: Greg Abate Quintet featuring Richie Cole. 9/20: Nancy Monroe featuring David Gross. 9/21: Glen Makos Quintet. 9/22: Dennis Day and His Quartet. Sets at 9, 10:30 and midnight. **AE, CB, DC, MC, V.**

**BLUE NOTE—131 W. 3rd St.** (475-8592). Through 9/20: Lionel Hampton and the Golden Men of Jazz featuring "Sweets" Edison, Al Grey, Junior Mance, James Moody, Arvell Shaw, Grandy Tate and Clark Terry. 9/22-27: Max Roach Double Quartet. Every Tue.–Sat. following the last set until 4 a.m.: "After Hours with Ted Curson and Friends." **AE, MC, V.**

**THE BOTTOM LINE—15 W. 4th St.** (228-7880). 9/16: An evening with the Zawinul Syndicate. 9/17: Lucinda Williams. 9/18: An Evening with Buster Poindexter and His Banshees of Blue. 9/21: Chris Harford and the First Rays of the New Rising Sun with special guests Hub Moore and Toshi Reagon. **No credit cards.**

**BRADLEY'S—70 University Pl., at 11th St.** (228-6440). Through 9/19: Vincent Herring with Kevin Hays and Dwayne Burno. 9/20: Danny Moore Quartet. 9/21–26: Larry Gales on bass with Stephen Scott on piano, and Greg Hutchinson on drums. **AE, CB, DC, MC, V.**

**THE CAJUN—129 Eighth Ave., at 16th St.** (691-6174). New Orleans style restaurant featuring dixieland jazz. Every Wed.: The Original Traditional Jazz Band. Thu.: Stitch & Styles' Metropolitan Stompers. Fri.: Canal Street Dixieland Jazz and Blues Band. Sat.: The New Atlantic Jazz Band. Sun.: The Three Notes with Jon Seiger. Mon.: Don Reich Swing Quartet. Tue.: Stanley's Washboard Kings. Music Mon. 7–10, Tue.–Thu. from 8–11, Fri. 9–midnight, Sat. 8:30–midnight. **AE, CB, DC, MC, V.**

**CAMEOS—169 Columbus Ave., bet. 67th–68th Sts.** (874-2280). American restaurant with jazz. 9/17, 24: Pianist Jim Balagurchik. 9/18, 19: Joanne Brackeen and Cecil McBee Duo. 9/22, 23: Pianist Joel Forrester. 9/25, 26: Harold Mabern. **AE, CB, DC, MV, V.**

**CBGB—315 Bowery** (982-4052). Rock club. **No credit cards.**

**CHINA CLUB—2130 Broadway, bet. 74th–75th Sts.** (877-1166). Dance rock club featuring bands every Tue.–Sat. 9/16 at 10:30: Absolute Drama; The Suits at 11:30: Pro-Jam at 12:30 a.m. 9/17 at 10:30: The Scofflaws. 9/19 at 11: World Bang. **No credit cards.**

**CONDON'S—117 E. 15th St.** (254-0960). Cozy restaurant. Through 9/20, 22-27: Phoebe Legere. Sets at 9:30 and 11:30, with an extra set Fri.–Sat. at 1 a.m. **AE, CB, DC, MC, V.**

**EAGLE TAVERN—355 W. 14th St.** (924-0275). 9/18: Celtic Cross with Ken Vesey on fiddle, John Vesey on button accordion, singer Kathleen Vesey, Keith Sammet on keyboards, and singer guitarist Michael Clarke. **No credit cards.**

**FAT TUESDAY'S—190 Third Ave.** (533-7902). Through 9/20: Monty Alexander. 9/21: Les Paul Trio. 9/22-27: Carol Sloane with Stefan Scaggiari, John Lockwood and Colin Bailey. Shows Sun.–Thu. at 8 and 10, Fri.–Sat. at 8, 10, and midnight. **AE, CB, DC, MC, V.**

**HORS D'OEUVRERIE—1 World Trade Center** (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. Jay D'Amico at the piano from 4–7. The Milton Sealey Trio with Yas Takeda and Bruce Cox, every Tue.–Sat. from 7:30–12:30 a.m. The Steve Bill Trio takes over Sun. from 4–9, and Mon. 7:30–12:30 a.m. Pianist Yvonne Purcell alternates with the trios on Sat. and Sun. **AE, DC, MC, V.**

**HUDSON BAR AND BOOKS—636 Hudson St.** (229-2642). Every Mon at 9: Doug Munro. Wed. at 9: Ken Hatfield Project. 9/18, New York Trio. 9/19: Adam Rafferty Trio. 9/25, 26: Ray Khalil Trio. **AE, MC, V.**

**J'S—2581 Broadway, bet. 97th–98th Sts., 2nd floor** (666-3600). 9/16: Ann Phillips Quintet. 9/17: John Weiss Quartet. 9/18: Judy Barnett Quintet. 9/19: Richie Vitale Quintet. 9/20: Virg Dzurinko Trio. 9/21: Joe Kerr Trio. 9/22: Daryl Sherman Trio. **AE, CB, DC, MC, V.**

**KNICKERBOCKER BAR & GRILL—33 University Pl.** (228-8490). Atmospheric room with jazz every Wed.– Sat. from 9:45, Sun. from 9:30. 9/16–18, 20: Pianist Rob Bargad with Ben Wolfe on bass. 9/19: Jazz-blues-singer Tess Marsalis. **AE, MC, V.**

**KNITTING FACTORY—47 E. Houston St.** (219-3055). 9/16: Freedy Johnston, Blissful Kissful, Tiny Lights. 9/17: David Tronzo Trio; Timber with Rick Brown, Mark Howell and Jenny Wade. 9/18, 19: Meat Puppets. 9/20: Zasis with Thomas Chapin, Robert Kaplan, Thad Wheeler and Bill Float. 9/21: New and Used. 9/22: Abstract, Juipiter. **AE, MC, V.**

**MANNY'S CAR WASH—1558 Third Ave., bet. 87th-88th Sts.** (369-2583). Chicago style blues bar. 9/16: The Kinsey Report with "Big Daddy" Kinsey. 9/17: The Disciple of the Blues .... Sonny Rhodes. 9/18, 19: Tino Gonzales and the Santa Fe Blues Band. 9/20: Blues Jam hosted by the Popa Chubby Blues Band plus special guests. 9/21: Ladies night with The Gregory Denard Group featuring Reggie Woods. 9/22: Rhett Tyler and Early Warning. Shows nightly from 9, except Sun. at 8:30. **AE.**

**MICHAEL'S PUB—211 E. 55th St.** (758-2272). Through 10/11, Tue.-Thu. at 9:15, Fri.-Sat. at 8:45 and 11:15, Sun. at 7:30: Pop-jazz singer Mel Torme with an All-Star 16-Piece Big Band in Celebration of the American Popular Song. Woody Allen holds forth most Mondays. **AE, DC, MC, V.**

**RED BLAZER TOO—349 W. 46th St.** (262-3112). Wed.: Ron Roulier Quinter followed by Dale Chandler Group. Thu.: Stan Rubin Band with singer David Belt. Fri.: Lou Anderson Band followed by Vince Giordano and the Nighthawks Big Band. Sat.: Singer Remo Capra followed by the The Bob Cantwell Band. Sun.: Sol Yaged and his All-Stars followed by Howie Wyeth. Mon.: Smith Street Society Band. Tue.: Vince Giordano and the Nighthawks Big Band. **AE, CB, DC, MC, V.**

**SINGALONG—17 W. 19th St.** (206-8660). Join in the fun and sing along at this Japanese karaoke style club, every Tue.–Wed. from 5–1 a.m., Thu. to 2 a.m., Fri. to 4 a.m. and Sat. from 7–4 a.m. **AE, DC, MC, V.**

**SIGN OF THE DOVE—1110 Third Ave., at 65th St.** (861-8080). Every Tue. and Wed. from 8:30–12:30 a.m.: Janice Friedman's Jazz Trio. Thu. from 8:30–12:30 a.m.: Tim Ferguson Trio. The Ken Brauner Trio play Fri. 9:30–1:30 a.m. Sat. guest bands from 10–2 a.m. Sun.–Mon. from 7–11: Reggi Woods Quartet. **AE, CB, DC, MC, V.**

**S.O.B.'S—204 Varick St.** (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 9/16: Desmond Dekker. 9/17: Kirkland Bodie. 9/18: Thomas Mapfumo. 9/19: Super Blue. 9/21: La Tropica Nightclub featuring La Tropica Orchestra. 9/22: Outback. **AE, CB, DC, MC, V.**

**SWEET BASIL—88 Seventh Ave. So.** (242-1785). Through 9/20, 22-27: Cedar Walton Trio with David Williams and Billy Higgins. 9/21: The music of Gil Evans played by the Monday Night Orchestra directed by Miles Evans. Three shows nightly from 10. **AE, MC, V.**

**SWEETWATER'S—170 Amsterdam Ave., at 68th St.** (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 9/18, 19: Melisa Morgan. Every Sun. "Sweetwater's Goes Latin" with dancing to different Latin orchestras from 8. Tue.: Bea Montgomery's "Night of Stars". **AE, DC, MC, V.**

**TAVERN ON THE GREEN—Central Park at W. 67th St.** (873-3200). **Chestnut Room:** American restaurant with jazz every Tue.–Sat. from 9–1 a.m. 9/15, 18, 19: James Williams Trio. 9/22–24, 26: Mike LeDonne Trio. Every Tue.–Sun. from 9–midnight, "Dancing Under The Stars" featuring dancers Kelly King and Mary McCatty in the lantern-festooned garden. **AE, CB, DC, MC, V.**

**TIME CAFE—380 Lafayette St., at Great Jones St.** (533-7000). Downstairs: Every Wed., The Mingus Big Band. Sets at 9 and 11. **No credit cards.**

**TRAMPS—45 W. 21st St.** (727-7788). 9/16: A Benefit for Victoria Williams with Marshall Crenshaw, Jules Shear, Shawn Colvin, Bob Mould, Syd Straw, Chris Stamey and special guests. 9/18, 19: An Evening with Fela, Anikulapo Kuti and Egypt 80. **AE, MC, V.**

**VILLAGE GATE—Bleecker and Thompson Sts.** (475-5120). 9/21: "Salsa Meets Jazz" with Grupo Niche and guest soloist Hamiett Bluiett. 9/22-26, from 8:30-10: Tania Maria "The Queen of Brasil" with her "Nouvelle Vogue" Band. **Terrace:** 9/16-20: Pete Yellin Quartet. Every Mon.: Raphael D'Lugoff Trio. Tue.: Daphne Hellman and Hellman's Angels. Sat.-Sun. from 6-10: Singer pianist Jay McGoven. **AE, MC, V.**

**VILLAGE VANGUARD—178 Seventh Ave. So.** (255-4037). Through 9/20: Bobby Watson and Horizon with Victor Lewis, Terrell Stafford, Edward Simon and Essiet Essiet. 9/21: The Vanguard Jazz Orchestra. 9/22-27: Joe Lovano Quartet with Dave Holland, Ed Blackwell and Kirk Lightsey. **No credit cards.**

**VISIONES—125 MacDougal St.** (673-5576). 9/16, 17: Tony Reedus Quartet with Steve Nelson, Cecil McBee and Gary Thomas. Shows at 9 and 11, with late shows Fri. and Sat. at 1 a.m. **AE, MC.**

**WETLANDS—161 Hudson St.** (966-5244). Environmentally-oriented music club. 9/16: Motherhead Bug. 9/17: The Authority; Heavy Metal Horns. 9/18: Skadanks; Jah Levi and the Higher Reasoning. 9/19: Joan Osborne Band; The Aquanettas. 9/20: Club Wide Rhythm Jam; Shaman. 9/21: Franky Jackson's Soul Kitchen. 9/22: Lost Boys. **AE, MC, V.**

**ZINNO—126 W. 13th St.** (924-5182). Italian restaurant with music Mon.–Sat. from 8. Through 9/19: Pianist John Bunch with Jay Leonhart on bass and Bucky Pizzarelli on guitar. 9/20: Gwen Cleveland Duo. 9/21-26: Pianist Roy Meriwether with Darren Solomon on bass. **AE, MC, V.**

## COUNTRY/WESTERN

**LONE STAR ROADHOUSE—240 W. 52nd St.** (245-2950). 9/16: IWO Showcase; Hidden Persuaders. 9/17: Full Spectrum. 9/20: David Broza with Jay Beckenstein – Benefit for Hurrican Relief. 9/25: Roomful of Blues. 9/26: Robert Gordon. **AE, CB, DC, MC, V.**

## COMEDY/MAGIC

**BOSTON COMEDY CLUB—82 W. 3rd St., bet. Thompson and Sullivan Sts.** (477-1000). Boston's best comedians perform nightly. Through 9/22: Kevin Brennan, Dave Attell and Keith Robinson. Shows Sun.–Thu. at 9, Fri. at 9:30 and 11:30, Sat. at 10 and midnight. **AE, MC, V.**

**CAROLINE'S COMEDY CLUB—1626 Broadway, bet. 49th–50th Sts.** (757-4100). A new location for the club with an exciting classically modern room. 9/16 at 8, 9/17 at 7 and 9: Richard Belzer. 9/18, 19 at 8 and 10:30, 9/20 at 8: The Amazing Jonathan. 9/22–24 at 8: George Wallace. **AE, CB, DC, MC, V.**

**CATCH A RISING STAR—1487 First Ave.** (794-1906). Continuous entertainment by comics and singers, seven nights a week. Featuring favorites from "The Tonight Show," "Late Night with David Letterman," and "The Arsenio Hall Show." Shows Sun.–Thu. at 9, Fri. at 8:30 and 11, Sat. at 8, 10:15, and 12:30 a.m. **AE.**

**COMEDY CELLAR—117 MacDougal St.** (254-3630). Shows Sun.–Thu. at 9, Fri.–Sat. at 8, 10 and midnight. *Absolutely Rude,* a new musical revue with music and lyrics by Rick Crom, Wed.–Thu. at 8, Fri.–Sat. at 7. **AE.**

**COMIC STRIP—1568 Second Ave., bet. 81st–82nd St.** (861-9386). Showcase for stand-up comics. Sun.–Thu. the fun starts at 9, Fri. at 9 and 11, Sat. at 8:30 and 10:30. **AE, MC, V.**

**DANGERFIELD'S—1118 First Ave.** (593-1650). Through 9/20: Rob Magnotti, Tom Whitely, and Willie Asbury. 9/21-27: Eddie Clark, Stu Trivax, Rich Ramirez, Mike Eagan, Darrell Hammond, Danny Curtis and Scott Bruce. Sun.–Thu. at 8:45, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. **AE, CB, DC, MC, V.**

**IMPROVISATION—358 W. 44th St.** (765-8268). Comics and singers seven nights a week, with regulars Mark Cohen, Joe Mulligan, Mike King and Jerry Diner, Sun.–Thu. from 9, Fri. at 9 and midnight, Sat. at 8, 10:30, and 12:40 a.m. **AE.**

**MOSTLY MAGIC—55 Carmine St.** (924-1472). Night-club-theater-restaurant featuring magic and comedy. 9/16: Comedy-magician Jamy Ian Swiss and magician Meir Yedid. 9/17: Magicians Eric DeCamps and comedy-magician Imam with pianist Rich Sanders. 9/18, 19: Comedy-magician Imam, juggler Will Shaw, comedienne Leslie Duncan and pianist Rich Sanders. 9/22; Comedy-magicians Imam and Mark Mitton. Shows Tue.–Thu. at 9, Fri.–Sat. at 9 and 11. **AE, MC, V.**

**STAND-UP NEW YORK—236 W. 78th St.** (595-0850). Club with comics from TV and the national club scene. Through 9/20: Louis Black, Brian Regan, Jonathan Solomon, and Peter Fogel. 9/22-27: John Joseph, Don McEnery, Susie Essman and Joey Vega. Sun. Thu. at 9, Fri. at 9 and 11:30, Sat. at 8, 10 and 12:30 a.m. **AE, MC, V.**

## DANCING

**BARBETTA—321 W. 46th St.** (246-9171). Dining and ballroom dancing in this elegant landmark room to Hungarian and Russian gypsy music plus Viennese waltzes played by Boris and Yvgeny, every Thu.–Sat. from 8. **AE, CB, DC, MC, V.**

**BARRYMORE'S HIDEAWAY—32 W. 37th St.** (947-8940). Dining and cheek-to-cheek dancing to the Tasos Marris Group, Mon.–Thu. 7:30–midnight, Fri.–Sat. till 2 a.m. **AE, CB, DC, MC, V.**

**COUNTRY CLUB—210 E. 86th St.** (879-8400). Elegant, romantic 1940's style supper club featuring dining and dancing to Gerard Carelli and the Country Club Swing Orchestra, Mon.–Sat. from 7:30. **AE, DC, MC, V.**

**ROMA DI NOTTE—137 E. 55th St.** (832-1128). Italian restaurant with romantic dining caves featuring the Quartetto Romano with singer Rolando, Mon.–Thu. from 7:30–1 a.m., Fri.–Sat. from 8–1 a.m. **AE, CB, DC.**

**ROSELAND—239 W. 52nd St.** (247-0200). The world-famous ballroom features a 700-seat restaurant-bar, and is open for dancing Thu. and Sun. from 2:30–11. **AE, V.**

**THE SUPPER CLUB—240 W. 47th St.** (921-1940). Romantic elegant 40's style club with dining and dancing to the Dayton Selby Trio 8–10:15, alternating with the Rick Bartlett and the Barry Levitt Orchestra every Tue.–Thu. and Sat. from 9–1 a.m. **AE, CB, DC, MC, V.**

## CABARET

**THE BALLROOM—253 W. 28th St.** (244-3005). Through 9/27, Tue.–Thu. and Sun. at 9, Fri.–Sat at 9 and 11: *Lypsinka! Now It Can Be Lip-Synched,* created by and starring John Epperson as Lypsinka. . **AE, MC, V.**

**DANNY'S—346 W. 46th St.** (265-8133). 9/16: Diane Wright. 9/17: Ludmilla Ilieva. 9/18: Andre Reason. 9/19: Alice Levine. 9/20: Tracey Timmons. 9/21: Aaron Moroshita. 9/22: Guy Blumberg. **AE, DC, MC, V.**

**DON'T TELL MAMA—343 W. 46th St.** (757-0788). 9/16: Baus & Troche with *Candid Tandems*; Singer Pamela Shafer. 9/17: Singer Peter Tianniello; The Girls Of The Sixties. 9/18: Cathy Carpino and Wendy Waterman; Singer Frank Volpe. 9/19: Cathy Carpino and Wendy Waterman; After Hours Comedy Troupe; Gotham City Improv. 9/20: Lee Byar; Dennis Newman's *Spice of Life* Variety Show. 9/22: Singer Lois Paterson. 9/23: Baus & Troche with Candid Tandems; *Two Men and a Chick From Jersey,* sketch comedy. 9/24: Maria Bostick and Seth Rudetsky, musical comedy; *99% Artfree!* Bill Dyszel's Opera Spoof. **No credit cards.**

**DUPLEX—61 Christopher St.** (255-5438). Cabaret piano bar. **No credit cards.**

**EIGHTY EIGHT'S—228 W. 10th St.** (924-0088). 9/16: Singer Maggie Moore; Singer Kanika. 9/17: Singer-songwriter Ed Linderman; Singer-comedienne Susan Campanaro. 9/18: Singer Phillip Officer; Singer Pamela Warrick-Smith. 9/19: Singer-pianist Bill Wright; Singer Pamela Warrick-Smith. Shows Sun.–Thu. at 8 and 10:30, Fri.–Sat. at 8:30 and 11. **No credit cards.**

**55 GROVE STREET—55 Grove St.** (366-5438). 9/16: Singer Lois Griffin. 9/17: Comedienne Teri Coyne with *You are Here*; Tina Kay in *Feathers and French Heels,* musical. 9/18: Joe Simmons with *Eggs and Rain;* Miss Coco; No Time Players. 9/20: Susan and David Dingle; Singer Juliette Greco. 9/22: J.Q. and The Bandits; Far Beneath Gotham. 9/23: *Sex, Drugs and a Two Drink Minimum,* variety; Characterization with Anthony. 9/24: Singer Dale Stine. **No credit cards.**

**JUDYS'—49 W. 44th St.** (764-8930). Restaurant-cabaret. 9/18: Songwriter Bonnie Lee Sanders with *Undiscovered Hits.* **Piano Bar:** Tue.: David Lahm. Wed.–Thu.: Jerry Scott. Fri.: Wendy Domarecki. Music from 8–1 a.m. **AE, MC, V.**

**NEW YORK, NEW YORK ... THE SUPPERCLUB—131 E. 54th St.** (752-6969). The latest 1940's style supperclub with dancing to Allan Harris and his Trio every Mon.– Sat. from 10–2 a.m. **AE, MC, V.**

**THE RAINBOW ROOM—65th Floor, GE Building, 30 Rockefeller Plaza.** (632-5000). Dine and dance to the Rainbow Room Dance Band alternating with Mauricio Smith and Friends, Tue.–Thu. 7:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. 5–midnight. 9/21: "Rainbow Responds" All-Star Benefit featuring Lucie Arnaz, Jerry Herman, Maureen McGoven, Liza Minnelli, Billy Stritch and Margaret Whiting. **Rainbow & Stars:** Elegant cabaret room with a spectacular view. Through 9/25, Tue.–Sat. at 9 and 11:15: *Say It With Music ... The Irving Berlin Revue,* starring Kaye Ballard, Liz Callaway, Joe Cocuzzo, Jason Graae, Jay Leonhart, Ron Raines and Fred Wells. **AE.**

**STEVE McGRAW'S—158 W. 72nd St.** (595-7400) Cabaret theatre supper club. *Forever Plaid,* Tue.–Fri.at 8, Sat. 7:30 and 10:30, Sun. 3 and 7:30. 9/17, 18 at 11: *White Lies,* musical revue. 9/20 at 10: Life Is Never So Grimm. 9/21 at 10:30: Dick Scanlon for EFA. 9/22 at 10:30: Singer Ron Auriemma. **AE, DC, MC, V.**

**TATOU—151 E. 50th St.** (753-1144). 9/16 from 6:30-10:30: The Steve Cherry Band. 9/21 from 6:30-10:30: Exa Brown Duo followed by Monday Night Live! 9/22 from 6:30-10:30: Exa Brown Duo followed by jazz singer Dakota Staton. **AE, CB, DC, MC, V.**

## HOTEL ROOMS

**ALGONQUIN—59 W. 44th St.** (840-6800). **Oak Room:** Through 10/10, Tue.–Thu. at 9:30, Fri.–Sat. at 9:30 and 11:30: Susannah McCorkle in *I'll Take Romance, Love Songs For People Who Love Songs.* **AE, CB, DC, MC, V.**

**BEEKMAN TOWER—3 Mitchell Place, at 49th St. and First Ave.** (355-7300). **Top of the Tower:** Piano lounge with spectacular panoramic views of Manhattan. Singer-pianist Robert Mosci plays every Tue.–Thu. from 9–1 a.m., Fri.–Sat. from 9–2 a.m. **AE, CB, DC, MC, V.**

**CARLYLE—Madison Ave. and 76th St.** (744-1600). **Cafe Carlyle:** Through 10/31: Tue.–Sat. at 8:45 and 10:45: Barbara Cook. **Bemelmans Bar:** Through 10/3: Tue.–Sat. from 9:30: Jazz singer-pianist Ronny Whyte. **AE, CB, DC, MC, V.**

**DRAKE—440 Park Ave., at 56th St.** (421-0900). **The Drake Bar:** Singer-songwriter-pianist Jimmy Roberts plays Porter and Gershwin songs plus favorite Broadway show tunes every Tue.–Sat. from 8–midnight. **AE, CB, DC, MC, V.**

**HALCYON—151 W. 54th St., in the Rihga Royal Hotel** (468-8888). **Piano Room:** Singer-pianist Cathy Herndon plays every Tue.–Sun. from 8:30–12:30 a.m. **AE, CB, DC, MC, V.**

**INTER-CONTINENTAL—111 E. 48th St.** (421-0836). **The Terrace:** Pianist Marty Berns plays Mon.–Fri. 5:30–11:30 a.m., Tom Nelson plays Sat. and Sun. **AE, CB, DC, MC, V.**

**PARKER MERIDIEN—119 W. 56th St.** (245-5000). **Le Bar Montparnasse:** Every Fri.–Sat. from 9–1 a.m.: Jazz-singer Daryl Sherman. **AE, CB, DC, MC, V.**

**PIERRE—2 E. 61st St.** (940-8185). **Cafe Pierre:** Pianist-singer Kathleen Landis returns for her seventh consecutive season, Tue.–Sat. from 8–1 a.m. **AE, CB, DC, MC, V.**

**U N PLAZA-PARK HYATT—1 United Nations Plaza, at 44th St.** (355-3400). **Ambassador Lounge:** Pianist Jeffrey Dawson plays Sun.–Thu. 5:30–12:30 a.m., pianist Andy Wasserman plays Fri.–Sat. 5–9 and Richard Atkins takes over from 9–1 a.m. **AE, CB, DC, MC, V.**

## PIANO ROOMS

**THE ASSEMBLY—16 W. 51st St.** (581-3580). Steak and fish restaurant with pianist Wesley Revyes performing in the lounge, Mon. and Tue. from 5:30–9:30, pianist April plays Wed. and Christopher Gillespie takes over on Thu. and Fri. **AE, CB, DC, MC, V.**

**BRUNO—240 E. 58th St.** (688-4190). Northern Italian art-deco restaurant with singer-pianist Danny Nye every Tue.–Fri. from 9–1 a.m., Sat. 9:30–2 a.m. **AE, MC, V.**

**BUON APPETITO—281 Bleecker St.** (633-2941). Italian restaurant featuring Florentine cuisine. Singer-pianist David Berk plays every Wed.–Sun from 7–11. **AE, DC, MC, V.**

**CAFE 44—315 W. 44th St.** (581-3080). 1930's art deco style continental restarant. Every Wed.–Fri. from 6-8: Harpist Saori with Kikuki on violin. Singer-pianist Priscilla Hood, Thu. from 8–midnight, Sat.–Sun. from 6–10. **AE, MC, V.**

**CAMPAGNOLA—1382 First Ave., at 74th St.** (861-1102) Country Italian restaurant with singer-pianist Bobby Cole performing in the bar every Tue.–Sat. from 9:30–1:30 a.m. **AE, CB, DC, MC, V.**

**GIAN MARINO ON THE PARK—150 Central Park South** (956-6204). Pianist-composer Irving Fields, every Tue.–Sat. from 8–midnight. **AE, DC, MC, V**

**STELLA DEL MARE—346 Lexington Ave. bet. 39th–40th Sts.** (687-4425) Wed.: Clint Hayes. Fri: Alex Johnson. Music from 6–11. **AE, CB, DC, MC, V.**

**TATIANA—26 Wooster St., at Grand St.**(226-6644). Mediterranean restaurant with Cynthia Crane performing *The Secret Life of a W.A.S.P.,* accompanied by pianist Wes McAfee on Wed. and Thu. from 7–11, and Pete Malinverni on Fri. **AE, DC, MC, V.**

# RADIO
## HIGHLIGHTS

COMPILED BY STEPHEN DUBNER

**WFUV — 90.7 FM**
**WNCN — 104.3 FM**
**WNYC — 93.9 FM**
**WQXR — 96.3 FM; 1560 AM**

### *Wed., Sept. 16*

**2:00/WNCN—Mozart:** Cto. for Piano No. 5 in D; **M. Haydn:** Divertimento in D.

**WQXR—Mozart:** Sym. No. 20 in D.

**3:00/WNCN—Mendelssohn:** Rondo Brillante for Piano and Orch. in E-Flat; **Molter:** Cto. for Trumpet in D.

**WQXR—Rossini:** Intro., Theme, and Variations for Clarinet and Strings.

**4:00/WNCN—Vivaldi:** Cto. for Violin No. 9 in F, "La Stravaganza"; **Bach:** Prelude and Fugue on the Name "B.A.C.H."; **Marsh:** Sym. No. 3 in D.

**WQXR—Grieg:** *Sigurd Jorsalfar,* Three Orchestral Pieces.

**5:00/WNCN—Mendelssohn:** *The Marriage of Camacho;* **Telemann:** Suite in b; **Pasquini:** *Cuckoo Toccata.*

**WQXR—Haydn:** Sym. No. 27 in G.

**6:00/WNCN—Vivaldi:** Chamber Cto. in F; **Castelnuovo-Tedesco:** Toccata; **Mozart:** Divertimento for Winds in F.

**7:00/WNCN—Haydn:** Sym. No. 1 in D; **Zelenka:** Sonata No. 5 in F; **Sullivan:** *Sorcerer,* Ov.

**WQXR—Telemann:** Cto. for Three Trumpets in D; **Weiner:** Divertimento No. 1; **Haydn:** Sym. No. 98 in B-Flat.

**8:00/WNCN—J.C. Bach:** Cto. for Oboe in F; **Mozart:** Violin Sonata in E-Flat; **Vivaldi:** Cto. for Oboe in C.

**9:00/WNCN—Mussorgsky:** *Pictures at an Exhibition.*

### *Thu., Sept. 17*

**2:00/WNCN—Mozart:** Sym. No. 18 in F; **Haydn:** Cto. for Piano No. 4 in C.

**WQXR—M. Haydn:** Sym. No. 23 in D.

**3:00/WNCN—Sammartini:** Sinfonia in A; **Vivaldi:** Cto. for Violin No. 4 in a, "La Stravaganza."

**WQXR—Saint-Saëns:** Cto. for Piano No. 5 in F.

**4:00/WNCN—Berlioz:** *Les Troyens,* "Trojan March"; **Rameau:** Cto. Grosso No. 1; **A. Scarlatti:** Cto. for Recorder in a.

**WQXR—Handel:** Concerto No. 6 in B-Flat for Harp.

**5:00/WNCN—Vivaldi:** Cto. for Two Violins in G; **Strauss:** Allegro Molto.

**WQXR—Mozart:** Six German Dances.

**6:00/WNCN—Elgar:** *Pomp and Circumstance,* March No. 5 in C; **Vivaldi:** Cto. for Violin No. 11 in c, "La Cetra."

**7:00/WNCN—Mendelssohn:** String Sym. No. 5 in B-Flat; **Zach:** Cto. for Oboe in B-Flat; **Bach:** Cantata 209.

**WQXR—Weber:** Qnt. for Clarinet and Strings in B-Flat.

**8:00/WNCN—Weber:** Grand Duo Concertant; **Mozart:** Sym. No. 21 in A; **Vivaldi:** Cto. No. 12 in E.

**WNYC—Elgar:** Concert Allegro.

**WQXR—Delius:** Violin Cto.; **Hanson:** Cto. for Piano in G.

**9:00/WNCN—Beethoven:** Sym. No. 7 in A.

### *Fri., Sept. 18*

**2:00/WNCN—Bach:** Cto. for Flute, Violin, and Harpsichord in a; **Ireland:** *Epic March.*

**WQXR—Tchaikovsky:** Variations on a Rococo Theme for Cello and Orch.

**3:00/WNCN—Mendelssohn:** String Sym. No. 2 in D; **Haydn:** Divertimento for Winds No. 7 in B-Flat.

**WQXR—Bizet:** *Carmen,* Suite No. 2.

**4:00/WNCN—Vivaldi:** Cto. for Violin No. 10 in B-Flat, "La Caccia"; **Gottschalk:** Grand Scherzo.

**WQXR—Rimsky-Korsakov:** *Russian Easter Festival Overture.*

**5:00/WNCN—D. Scarlatti:** Sonata in C; **Pezel:** Suite in C; **Liszt:** "Transcendental" Étude No. 10.

**WQXR—Puccini:** *Capriccio Sinfonico.*

**6:00/WNCN—Bach:** Cantata 142; **Vivaldi:** Cto. for Violin in A, "The Cuckoo"; **Grieg:** *In Autumn,* Ov.

**7:00/WNCN—Handel:** Cto. for Recorder in B-Flat; **Haydn:** Piano Sonata No. 38 in F; **Berners:** Fugue for Orch.

**WQXR—Saint-Saëns:** *Carnival of the Animals.*

**8:00/WNCN—Mendelssohn:** Cto. for Violin and Strings in d; **Bax:** *Festival Overture;* **Goldmark:** *In Springtime.*

**WQXR—Rossini:** *La Scala di Seta,* Ov.; *Il Signor Bruschino,* Ov.; **Wieniawski:** Cto. for Violin No. 1 in f-sharp.

**9:00/WNCN—Paganini:** Cto. for Violin No. 2 in b, "La Campanella."

**WQXR—Borodin:** Sym. No. 3 in a; **Schubert:** Qt. for Strings No. 14 in d, "Death and the Maiden"; **Mozart:** Cto. for Piano No. 15 in B-Flat.

### *Sat., Sept. 19*

**10:00 a.m./WNCN—Haydn:** Divertimento No. 4 in C; **Chadwick:** *Symphonic Sketches,* "Jubilee."

**WQXR—Mendelssohn:** Cto. for Piano No. 1 in g; **Borodin:** *Prince Igor,* "Polovetsian Dances."

**11:00 a.m./WNCN—C.P.E. Bach:** Sym. No. 2 in B-Flat; **Bonporti:** Cto. No. 9 in E.

**WQXR—Tartini:** Cto. for Violin in A; **Ravel:** *La Valse.*

**NOON/WNCN—Mozart:** Cto. for Horn No. 4 in E-Flat; **Larsson:** *Little Serenade.*

**1:00/WNCN—Wagner:** *Tristan und Isolde,* Prelude and "Liebestod"; **C.P.E. Bach:** Cto. for Cello in A.

**2:00/WNCN—Haydn:** Sym. No. 59 in A, "Fire"; **Boccherini:** Cto. for Cello in D; **Gabrieli:** Two Canzoni.

**3:00/WNCN—J. Benda:** Cto. for Violin in G; **Mendelssohn:** *The First Walpurgis Night,* Ov.

**4:00/WNCN—Bach:** Brandenburg Cto. No. 3 in G; **J.F. Fasch:** Cto. for Triple Ensemble in D.

**5:00/WNCN—Clarke:** Trumpet Suite in D; **Gossec:** Sym. in D.

**6:00/WNCN—Arensky:** Sym. No. 2 in A.

**7:00/WNCN—Beriot:** Cto. for Violin No. 1 in D; **M. Haydn:** Nocturne in F; **Sullivan:** *Overture di Ballo.*

**8:00/WNCN—Mozart:** Cto. for Piano No. 6 in B-Flat; **J.C. Bach:** Qnt. in C; **Berners:** Three Pieces.

**9:00/WNCN—Haydn:** Sym. No. 104 in D, "London."

### *Sun., Sept. 20*

**10:00 a.m./WNCN—**"Classic Guitar." **Haydn:** Lute Qt. No. 8 in D; **Bach:** Brandenburg Cto. No. 5 in D; **Traditional:** *Rowallen Lute Book;* **Pleyel:** Sonatina for Clarinet and Guitar No. 3 in A.

**11:00 a.m./WNCN—Britten:** *Gloriana,* "Courtly Dances"; **Myslivecek:** Sinfonia in A; **Vaughan Williams:** *Folk Song Suite.*

**NOON/WNCN—Bach:** Brandenburg Cto. No. 4 in G; **Pisendel:** Sinfonia in B-Flat.

**1:00/WNCN**—Chicago Symphony Orchestra. **Bartók:** *Dance Suite;* **Mahler:** Sym. No. 5 in c-sharp. Conductor: Solti.

**2:00/WNYC**—Chamber Music Society of Lincoln Center. **Schoenberg:** *Ode to Napoleon;* **Brahms:** Piano Qt. in c.

**3:00/WNCN—Vivaldi:** Cto. for Recorder in C; **Marsh:** Sym. No. 1 in B-Flat.

**4:00/WNCN—Dukas:** *The Sorcerer's Apprentice;* **Haydn:** Concertino No. 12 in C.

**5:00/WNCN—Wagner:** *Tannhäuser,* Ov. and "Venusberg Music"; **Vivaldi:** Cto. for Violin in c, "Il Sospetto."

**6:00/WNCN—Janácek:** *Lachian Dances;* **Zach:** Sinfonia in A.

**7:00/WNCN—Handel:** Sonata in Five Parts in B-Flat; **Haydn:** Sym. No. 38 in C; **C.P.E. Bach:** Flute Sonata in G.

**8:00/WNYC—Berg:** String Qt.; **Webern:** Five Pieces for String Qt.; **Schoenberg:** String Qt. No. 1.

**WQXR—**"Sunday Night Opera House." **Thomas:** *Mignon.* Soloists: Horne, Vanzo, Welting, Zaccaria, Von Stade; conductor: De Almeida. Ambrosian Opera Chorus, Philharmonia Orch.

**9:00/WNCN—Bruch:** Cto. for Violin No. 1 in g.

**9:30/WNYC—Bach:** Prelude and Fugue in G; Trio Sonata No. 1 in E-Flat.

### *Mon., Sept. 21*

**2:00/WNCN—Goldmark:** *Penthesilea,* Ov.; **Vivaldi:** Cto. No. 11 in d.

**WQXR—Copland:** *El Salón México.*

**3:00/WNCN—Schubert:** Allegro for Piano Four-Hands in a; **Rameau:** Cto. Grosso No. 4 in B-Flat.

**WQXR—Beethoven:** Romance for Violin and Orch. No. 1 in G.

**4:00/WNCN—Brahms:** Intermezzo in f; **Playford:** Dances for Two Couples; **Vivaldi:** Cto. for Two Violins in a.

**WQXR—Dvorák:** *In Nature's Realm,* Ov.

**5:00/WNCN—Gabrieli:** Canzon in A, "La Spiritata"; **Dittersdorf:** Sym. in C; **Gottschalk:** *La Gallina.*

**WQXR—J.C. Bach:** Cto. for Cello in c.

**6:00/WNCN—Albinoni:** Cto. in A; **Vivaldi:** Cto. for Two Guitars in G; **Haydn:** Partita for Winds No. 16 in E-Flat.

**7:00/WNCN—Mozart:** German Dances; **Jadin:** Piano Sonata in c; **Telemann:** Trio Sonata in F.

**8:00/WNCN—Strauss:** Burleske; **Haydn:** String Qt. in A; **Albinoni:** Cto. for Two Oboes in G.

**WQXR—Holst:** *St. Paul's Suite; The Planets.*

**9:00/WNCN—Tchaikovsky:** Sym. No. 6 in b, "Pathétique."

**WQXR—Schubert:** Sym. No. 4 in c, "Tragic."

### *Tue., Sept. 22*

**2:00/WNCN—Mozart:** Piano Sonata No. 2 in F; **Tartini:** Cto. for Trumpet in D.

**WQXR—Tartini:** Cto. for Violin in e.

**3:00/WNCN—Haydn:** Divertimento for Winds No. 23 in F; **Vivaldi:** Cto. No. 6 in a, from "L'Estro Armonico."

**WQXR—Schumann:** Ov., Scherzo, and Finale.

**4:00/WNCN—Mendelssohn:** Capriccio in E; **Scheidt:** *Battle Suite;* **M. Haydn:** Sym. in B-Flat.

**WQXR—Mozart:** Six German Dances.

**5:00/WNCN—Albinoni:** Cto. for Trumpet in C; **Liszt:** *Grand Bravura Waltz;* **Granados:** Spanish Dance No. 5, "Andaluza."

**WQXR—Rossini:** Sonata for Strings No. 2 in A.

**6:00/WNCN—Rubinstein:** *Nero,* "Festival March"; **Goetz:** Sym. No. 2 in F, Finale.

**7:00/WNCN—J.F. Fasch:** Sinfonia for Strings in A; **Haydn:** Cto. for Flute and Oboe No. 4 in F; **Purcell:** *Fairy Queen.*

**WQXR—Mendelssohn:** Octet for Strings in E-Flat.

**8:00/WFUV—**"A Box at the Opera." **Weinberger:** *Schwanda the Bagpiper.*

**WNCN—Poulenc:** *Les Biches;* **Roman:** Cto. for Oboe in D; **Gretry:** String Qt. in E-Flat.

**WQXR—Haydn:** Cto. for Keyboard in D; **Lambert:** *Horoscope.*

**9:00/WNCN—Tchaikovsky:** Cto. for Piano No. 1 in b-flat.

**WQXR—Falla:** *Nights in the Gardens of Spain;* **Beethoven:** Qt. for Strings No. 10 in E-Flat, "Harp"; **Dvorák:** *Golden Spinning Wheel.*

# TELEVISION
## HIGHLIGHTS

COMPILED BY STEPHEN DUBNER

| | |
|---|---|
| 2 | **WCBS** |
| 4 | **WNBC** |
| 5 | **WNYW** |
| 7 | **WABC** |
| 9 | **WWOR** |
| 11 | **WPIX** |
| 13 | **WNET** |
| 21 | **WLIW** |
| 31 | **WNYC** |
| 49 | **WEDW** |
| 50 | **WNJM** |
| 55 | **WLIG** |
| AMC | **American Movie Classics** |
| A-E | **Arts & Entertainment** |
| BET | **Black Entertainment Television** |
| BRV | **Bravo** |
| CNN | **Cable News Network** |
| MAX | **Cinemax** |
| CUNY | **City University Television** |
| COM | **Comedy Central** |
| CRO | **Crosswalks** |
| TDC | **The Discovery Channel** |
| DIS | **The Disney Channel** |
| ESPN | **ESPN** |
| FAM | **The Family Channel** |
| HBO | **Home Box Office** |
| TLC | **The Learning Channel** |
| LIFE | **Lifetime** |
| MSG | **Madison Square Garden Network** |
| TMC | **The Movie Channel** |
| MTV | **Music Television** |
| TNN | **The Nashville Network** |
| NICK | **Nickelodeon** |
| SHO | **Showtime** |
| SC | **Sportschannel** |
| TBS | **Turner Broadcasting System** |
| TNT | **Turner Network Television** |
| USA | **USA Network** |
| VH1 | **VH1** |

## WED., SEPT. 16

**8:00 p.m.**

**2 The Hat Squad.** (Reviewed in this issue.) The 90-minute debut of a drama about a special police unit composed of three men and their foster father, all of whom wear fedoras while locking up undesirables. With Nestor Serrano, Don Michael Paul, Billy Warlock, and James Tolkan.

**11 Children of a Lesser God** (1986). William Hurt as a sympathetic and talented speech therapist for the deaf; Marlee Matlin as a young deaf woman who refuses his help but becomes his lover. The story, adapted from Mark Medoff's award-winning play, is largely conventional, but Marlee Matlin, who is deaf, breaks through. Directed by Randa Haines. (2 hrs.) Also shown Saturday at **11:30 p.m.**

**13 49 Live From Lincoln Center—"New York Philharmonic 150th Opening Night."** Kurt Masur leads the nation's oldest orchestra into its 150th year, with Kathleen Battle as guest soloist. On the program are selections from Prokofiev's *Romeo and Juliet* and Bernstein's *West Side Story*. Simulcast on WQXR—96.3 FM. (2 hrs.)

**TNT** For those who think there was never a better screen pair than Bogey and Bacall, this will be a night to remember. First, **To Have and Have Not** (1944), in which Bacall (in her debut) teaches Humphrey Bogart how to whistle (and a few other things). It's as full of great lines as *Hamlet*. At **10:15,** it's **Key Largo** (1948), John Huston's tough-minded drama about a gangster who holes up with a gun and a houseful of innocent people. With Edward G. Robinson, Claire Trevor, Lionel Barrymore. Followed, at **12:30 a.m.,** by **The Big Sleep** (1946). Bogart plays Raymond Chandler's Philip Marlowe, everything you've ever wanted in a private eye, and Bacall is at her most bewitchingly enigmatic. And at **3:00 a.m.,** it's **Dark Passage** (1947), a nasty little *film noir* in which Bogey escapes from prison and goes to a plastic surgeon to get a new look. (2 hrs. 15 min.)

**9:00**

**4 Seinfeld.** In this one-hour season premiere, Jerry is asked to pitch an idea for a network series, so he and George come up with a concept: "a show about nothing."

**21 Without Love** (1945). A sprightly Hepburn-Tracy romp in which a marriage of convenience turns into a thing of beauty and true love. With Lucille Ball and Keenan Wynn in key roles. (2 hrs.)

**A-E American Justice.** The first episode of a three-part weekly series with host Bill Kurtis. Each segment focuses on a famous American crime and follows it from conception to execution to prosecution. Tonight, "The Lindbergh Baby Kidnapping." Followed, at **9:30,** by **Spies,** a new half-hour series that follows and explains the exploits of the CIA, the Mossad, the FBI, and the KGB.

**USA Indecency.** (Reviewed in this issue.) Jennifer Beals and Sammi Davis-Voss star in a drama that a press release claims involves a deadly love *quadrangle*, which may be a first. Money and power, it's said, are also at stake. (2 hrs.) Also shown Sunday at **8:00 p.m.**

**10:00**

**13 Latin Jazz in New York.** A one-hour documentary about the role that New York City has played in the evolution of Latin jazz, featuring performances by Paquito D'Rivera, Tito Puente, and Patato Valdes.

**MTV House of Style.** MTV's glimpse into the future of fashion, including the look of women in men's wear. There's also a behind-the-scenes peek at Cindy Crawford's new exercise video and a profile of model Liv Tyler, whose dad is Steven of Aerosmith. (30 min.)

## THU., SEPT. 17

**4:00 p.m.**

**7 Surviving a Break-Up.** An *ABC Afterschool Special*, with Oprah Winfrey as host, in which celebrities including Hammer, Paulina, and Tempestt Bledsoe recall how even puppy love can cause an awful lot of pain. (1 hr.)

**8:00**

**4 The Cosby Show.** Since much of the country was watching live rioting in Los Angeles when the series finale was broadcast in the spring, here's another look. (1 hr.)

**7 Delta.** (Reviewed in this issue.) Delta Burke plays a country singer named Delta Bishop, trying to make it in Nashville while waiting tables at night. (30 min.)

**11 The Trip to Bountiful** (1985). Geraldine Page gives a powerful performance as an old woman who escapes from the Houston apartment of her son and daughter-in-law and journeys to her birthplace on the Gulf Coast, a farming town now empty and desolate. Horton Foote adapted his own play. With John Heard and Carlin Glynn. (2 hrs.)

**13 Adam Smith—"Charge It!"** Credit cards are hardly the miracle they were once considered, what with interest rates that have failed to fall and a country that has finally woken up to the woes of debt. Here's a look at the past, present, and future of the credit-card industry. (30 min.)

**A-E The Real West.** In the first episode of this new weekly documentary series, "Buffalo Bill and His Wild West," narrator Kenny Rogers tries to fathom what the American West was really like, using historical photos, lithographs, and diary entries. (1 hr.)

**8:30**

**13 Mi Otro Yo: My Other Self.** A half-hour documentary on the Chicano art movement in southern California, in which several artists discuss having honed their self-identity through their work. With Guillermo Gomez Peña, Luis Valdez, David Avalos.

**9:00**

**AMC Man Hunt** (1941). Fritz Lang directed this superb spy drama about a man whose plot to kill Hitler overwhelms him. With Walter Pidgeon, Joan Bennett, and, in his screen debut, Roddy McDowell (who celebrates his sixty-fourth birthday today). (2 hrs.)

**10:30**

**TBS Flash Gordon** (1980). Distracted by a dark-eyed princess from the planet Mongo, the hunky blond stupe Flash Gordon (Sam J. Jones) still has enough presence of mind to save the Earth. Mike Hodges's puerile movie features wonderful sets, and Max Von Sydow makes an amusing and elegant Ming the Merciless. (2 hrs.)

## FRI., SEPT. 18

**8:00 p.m.**

**2 The Golden Palace.** *Golden Girls* no more, Betty White, Rue McClanahan, and Estelle Getty have moved on to something new: an Art Deco hotel, which they've pooled their money to buy. Here's the season premiere. (30 min.)

**A-E The Buffalo Soldiers.** A one-hour documentary look at two groups of black American soldiers during the 1860s, called buffalo soldiers by the American Indians whom they engaged in battle.

**9:00**

**4 The Round Table.** (Reviewed in this issue.) The two-hour pilot of a new Aaron Spelling drama about a flock of Georgetown friends working their way up the lawmaking and law-enforcement ladders.

**13 Louis Rukeyser's 1992 Election Guide.** A one-hour exploration of what Bill Clinton and George Bush are offering, as Rukeyser sees it. He examines both foreign and domestic policy, especially the attention being paid this year to social issues.

**A-E The Key to Watergate.** It just keeps getting worse. Host Bill Kurtis drags out even more sordid and banal facts about the Watergate break-in, which continues to prove itself a turning point in American cynicism and political corruption. (1 hr.)

**9:30**

**2 Bob.** (Reviewed in this issue.) He's always got the catchiest titles for his shows, that Newhart fellow. In his latest effort, another half-hour comedy, he plays a retiring greeting-card artist who's offered a shot at re-creating a favorite cartoon character he drew years ago. There are, of course, comic complications.

**7 Camp Wilder.** (Reviewed in this issue.) A new sitcom in which Mary Page Keller plays a sort of den mother to a houseful of appreciative teenage orphans. (30 min.)

**10:00**

**13 The Deming of America.** A profile of W. Edward Deming, whose management principles were pivotal in Japan's "quality" revolution, which has resulted in its status as a world power. (1 hr.)

**11:30**

**2 The Kids in the Hall.** The network debut of the Canadian comedy quintet named in honor of Jack Benny, who, when he occasionally used a joke that was shouted out to him by admirers, would attribute it to "the kids in the hall." Next Friday, the show moves to its regular time slot, 12:30 a.m. (1 hr.)

**MIDNIGHT**

**21 Day for Night** (1973). François Truffaut's graceful and amusing movie about the filming of *Meet Pamela*, a conventional commercial romance, makes clear exactly why he loved the illusions of art. He plays the director himself, and Jean-Pierre Léaud is the temperamental star; with Jacqueline Bisset. In French, with subtitles. (2 hrs.)

## SAT., SEPT. 19

**NOON**

**COM Mr. Saturday Night: A Billy Crystal Marathon.** An onslaught of Crystal, lasting through Sunday at **9:00 p.m.,** including his impressions on *Saturday Night Live* and a half-hour interview on *Alan King: Inside the Comedy Mind*. All this, of course, ties in to the release of Crystal's film *Mr. Saturday Night*, a chronicle of the very long and very storied career of Buddy Young Jr., a character Crystal has been developing for years.

**1:50 p.m.**

**TBS Bonnie and Clyde** (1967). The story of Clyde Barrow, Bonnie Parker, and their gang's bank-robbing spree in the thirties. A gripping and controversial film, with fine performances by Warren Beatty, Faye

Dunaway, Gene Hackman, and Estelle Parsons. Directed by Arthur Penn. (2 hrs. 15 min.)

**3:30**

**7 College Football.** Notre Dame, led by mighty quarterback Rick Mirer, takes on the Michigan State Spartans.

**4:00**

**11 Once Upon a Time in America** (1984). The nearly incomprehensible shortened version of Sergio Leone's epic saga of Jewish gangsters in New York. Still, it's funny and lewd, with excellent performances by James Woods, Robert De Niro, Tuesday Weld, Joe Pesci, and Burt Young. (3 hrs.)

**8:00**

**4 Here and Now.** (Reviewed in this issue.) Malcolm-Jamal Warner, busting out of the Cosby home, is now doing grad work at Columbia. That's why he's a part-time counselor at a Manhattan center for troubled kids, which is where much of this series takes place. (30 min.)

**13 The Shop on Main Street** (1965). Classic Czech film, set in the period of the Nazi occupation, about a loutish villager assigned as "Aryan overseer" to an ancient Jewish woman who runs a button shop. One of the most moving of all films about the Holocaust. With Josef Kroner and the great Ida Kaminska; directed by Jan Kadar. (2 hrs. 10 min.)

**A-E Repo Man** (1984). Alex Cox's sly, atmospheric cult classic stars Emilio Estevez as a Los Angeles punk who joins career car repossessor Harry Dean Stanton in seeking out a Chevy Malibu, owned by a renegade nuclear scientist, for the $20,000 reward. Heavy on social satire, and including a performance by the L.A. punk group Circle Jerks. (2 hrs.)

**8:30**

**4 Out All Night.** Patti LaBelle stars in this new series as a former singer who's now the manager of a hot L.A. nightclub, where she takes a music-world wannabe under her wing. With Morris Chestnut, Duane Martin. (30 min.)

**9:00**

**2 "Crocodile" Dundee II** (1988). Former Australian TV personality Paul Hogan is back, conjuring bats in the outback and outwitting sophisticates in New York. He's as synthetic as ever, but pleasing enough. In this one, Linda Kozlowski's Susan gets kidnapped by a vile Colombian drug lord; Dundee frees her and takes her to Australia, but they are followed. (2 hrs.)

**7 Tightrope** (1984). This Clint Eastwood film was scheduled for last Sunday night, but was moved here to make room for Carolyn Warmus. *Tightrope* is a very solid thriller, written and directed by Richard Tuggle. (2 hrs.)

**9:30**

**5 The Edge.** A new half-hour spoof series. Tonight, Delta Burke (played by Julie Brown) checks on her old *Designing Women* colleagues.

**13 Ninotchka** (1939). Garbo laughed, and you will, too. As the lady commissar who decides love in Paris is better than anything in Russia, she is enchanting. With Melvyn Douglas, who is a bit too low-key but very nice, and a diamond-hard Ina Claire. Ernst Lubitsch directed. (2 hrs.)

**10:00**

**4 The Miss America Pageant.** Regis and Kathie Lee "bring their lively banter and performing talents" to the seventy-second annual beauty contest, live from Atlantic City. (2 hrs.) For more Miss Americana, see Monday at **9:00 p.m.**

**10:10**

**13 The Official Story** (1985). Luis Puenzo's stirring drama, which won an Oscar as Best Foreign Film. Alicia is an Argentinean teacher happily married to a right-wing businessman. In 1983, as the military government crumbles, Alicia's friend raises the possibility that the couple's adopted daughter could be the child of *desaparecidos*—leftists arrested and usually executed by the security police. In Spanish, with subtitles. (1 hr. 55 min.)

## SUN., SEPT. 20

**NOON**

**A-E Live Wires** (1946). The first of many Bowery Boys films to be shown weekly at this time, featuring the Dead End Kids in their slapstick mode. The action here is far removed from the brooding that characterized *Dead End,* the Broadway play and film that featured the same group of actors—Huntz Hall, Leo Gorcey, Billy Halop, Bobby Jordan, Gabriel Dell, and Bernard Punsley. (1 hr. 30 min.)

**1:00 p.m.**

**2 NFL Football.** The young New York Jets find out if they're really any good, as the San Francisco 49ers come to town.

**11 The Two Mrs. Grenvilles.** This is the kind of story for which the TV mini-series was created. Ann-Margret, Claudette Colbert, and Stephen Collins star in this adaptation of Dominick Dunne's novel, loosely based on the killing of socialite William Woodward Jr. (4 hrs.)

**21 Destinos: An Introduction to Spanish.** The first two episodes of a drama that introduces the basics of the Spanish language. (1 hr.)

**2:00**

**MAX The Fountainhead** (1949). King Vidor's lurid, hilarious version of Ayn Rand's "classic" novel about an egocentric architect (Gary Cooper) and the woman who loves him (Patricia Neal). At one point, Neal, on her knees, grabs Cooper's muscular forearms and says something like "I want to feel your strength!" (2 hrs.)

**3:15**

**13 Journey to Steinbeck's Baja.** Fifty years after John Steinbeck and Ed "Doc" Ricketts jouneyed down the Pacific Baja coast in an old fishing boat, eighteen historical-minded folks re-created the journey. With excerpts from Steinbeck's *Log From the Sea of Cortez*. (45 min.)

**11 Things Change** (1988). David Mamet's minor comedy about honor and treachery. An elderly shoe-shine boy, Gino (Don Ameche), persuaded by the Chicago Mafia to take the fall for a crime that he didn't commit, spends a weekend in Lake Tahoe with the minor mobster assigned to guard him, Jerry (Joe Mantegna), and is mistaken for a big-time hood. (2 hrs.)

**7:30**

**13 Behind the Scenes With Allen Toussaint.** In this second of ten segments that explore works in progress, the noted composer and producer shows how a simple melody is turned into a complete piece of music. He gets help from Bobby McFerrin and Jane Ira Bloom. (30 min.)

**8:00**

**9 The Ed Sullivan Show.** The return of what is perhaps the greatest variety show in TV's history. Really big shows can now be found here weekly, with guests ranging from Harpo Marx to Elvis Presley, from Little Stevie Wonder to Orson Welles. (1 hr.)

**13 49 The American Experience—"The Kennedys."** The first half of a four-hour nonfiction film in which narrator Stacy Keach helps us spend four decades with the clan that's both revered and reviled, focusing on the man pulling most of the strings, Joseph P. Kennedy. Tonight's segment follows the patriarch from Wall Street to Hollywood to the point where he's got one son who's president of the United States, another as Attorney General, and a third getting ready to run for Senate. (2 hrs.) Part 2 will be shown Monday at **8:00 p.m.**

**31 A Star Is Born** (1937). The original version of the Judy Garland–James Mason musical (and, of course, the later Streisand–Kristofferson incarnation), and a better film—less hysterical and more moving. Janet Gaynor (a bit long in the tooth but giving a decent performance) is the rising star; Fredric March is enormously handsome, tender, and affecting as the falling idol, Norman Maine. Directed by William Wellman. (2 hrs.)

**9:00**

**2 Terror on Track 9.** (Reviewed in this issue.) A new TV movie with a familiar character—New York police detective Frank Janek, played by Richard Crenna. The bizarre murder cases he's asked to clear up this time include death by heroin overdose. With Joan Van Ark, Swoosie Kurtz, Cliff Gorman, and Joseph Campanella. (2 hrs.)

**4 Danger Island.** (Reviewed in this issue.) A plane carrying vacationers goes down on a very beautiful but—as it turns out—very dangerous tropical island. Among the unlucky travelers are Richard Beymer, June Lockhart, and Kathy Ireland, a favorite of *Sports Illustrated* readers everywhere. (2 hrs.)

**7 Somebody's Daughter.** (Reviewed in this issue.) Nicolette Sheridan plays a Hollywood stripper whose sideline as police informant makes a lot of waves. (2 hrs.)

**10:00**

**13 49 Voices of the Electorate.** In "The African-American Voter," the first segment of a two-parter, host Barbara Jordan presents the highlights of several town meetings in which black voters discuss the issues important to them. (1 hr.) Part 2 shown Monday at **10:00 p.m.**

**CNN Democracy in America.** The first of six one-hour investigative specials that address the myriad problems facing the U.S. in this election year. The six programs are divided into two sections: "The Nation's Agenda" and "The Battle to Lead." Tonight's segment is about the ever-growing and continually disenfranchised American underclass.

## MON., SEPT. 21

**8:00 p.m.**

**13 49 The American Experience—"The Kennedys."** The second and final segment of the nonfiction film that began on Sunday at 8:00 p.m. Tonight, Camelot begins to crumble as John and Robert Kennedy are both assassinated and Teddy tries to live down Chappaquidick.

**8:05**

**TBS** A trio of timely specials: **Contraception: The Stalled Revolution,** with host Linda Ellerbee; at **9:05, Science Held Hostage: RU486 and the Politics of Abortion,** with host Cybill Shepherd; and at **9:35, Whose Choice?,** with host Sarah Weddington. (30 min.)

**9:00**

**2 Murphy Brown.** In the one-hour season premiere of the show that caught Dan Quayle's punch full on the chin, Murphy (Candice Bergen) tries to deal with both her new baby and the attack that the vice-president has launched.

**4 Miss America: Behind the Crown.** Carolyn Sapp, last year's Miss America, stars as herself in this TV film about how she was abused and betrayed by the man she loved. (2 hrs.)

**7 Monday Night Football.** A matchup between a pair of teams that don't mind getting black and blue: the New York Giants and the Chicago Bears.

**10:00**

**2 Love and War.** (Reviewed in this issue.) A new romantic comedy starring Susan Dey as a recent divorcée who buys up the seedy bar which Jay Thomas, a newspaper columnist who reeks of Breslin, has made practically made his home. Writes John Leonard: "I laughed more than I wanted to or is dignified." (1 hr.)

**13 Voices of the Electorate.** Part 2 of 2 (see Sunday at 10:00 p.m. for Part 1). Edward James Olmos is the host of "The Hispanic-American Voter," in which Hispanics in Miami, Los Angeles, New York City, and San Antonio talk about the upcoming election. (1 hr.) Also shown at **10:30** on 49.

**10:30**

**TNT Bad Day at Black Rock** (1955). The taut, thrilling tale of one terror-filled day in the life of a tiny desert town, with a mysterious stranger at the center of the action. Fine performances by Spencer Tracy (minus an arm) and Robert Ryan. Directed by John Sturges. Followed by more Tracy at **12:15 a.m.,** in **Fury** (1936), the first film made in America by German Expressionist director Fritz Lang. It's a furiously exciting attack on mob violence and intolerance, with Tracy as the man who is almost lynched by mistake, taking his revenge against a small town. The thirties indignation hasn't faded. (2 hrs.)

## TUE., SEPT. 22

**8:00 p.m.**

**13 49 The American Experience—"LBJ."** A rebroadcast of the acclaimed four-hour mini-series about Lyndon Baines Johnson. In tonight's segment, the first of two, we follow LBJ from his early years in gritty Texas politics. (2 hrs.) Part 2 will be shown Wednesday at **8:00 p.m.**

**9:00**

**A-E Living Shakespeare: A Year With the RSC.** BBC cameras practically lived with the Royal Shakespeare Company during 1991, 30 years after it was founded by Sir Peter Hall. Former company members speak up as well, including Ben Kingsley, Ian McKellen, and Jeremy Irons. (1 hr.)

**DIS Mister Roberts** (1955). The young Jack Lemmon is brilliantly funny as the cowardly Ensign Pulver in John Ford's moving comedy, based on the Thomas Heggen novel, about a dreary martinet (James Cagney), the captain of a World War II supply ship, and the officer (Henry Fonda) who resists his tyranny. With William Powell and Betsy Palmer. (2 hrs.)

# TOWN AND COUNTRY PROPERTIES

*Town And Country Properties* is a weekly feature. **Special rates effective with the January 6, 1992 issue:** $34.00 per line, per issue, flat rate. Two-line minimum. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Display ads are available at $495 per inch, one-time insertion. *Certified check or money order must accompany copy and be received by Tuesday for the issue on sale the next Monday. Phone orders accepted only with American* Express, MasterCard or Visa. Deadline for line listings is Tuesday at 5pm for the issue on sale the next Monday. **Contact Iris Agar for information and billing procedures.** All ads accepted at the discretion of the publisher. Write **Town And Country Properties** Department, **New York Magazine, 5 Penn Plaza, 14th floor, New York, NY 10001 or call 212-643-6500.**

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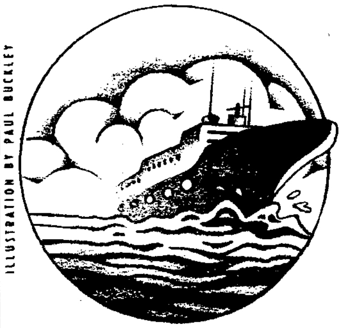
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*New York Entertaining* is a weekly feature. **Rates effective with the January 6, 1992 issue:** $49.00 per line, one-time ad; $43.50 per line, four consecutive ads; $38.00 per line, seven consecutive ads. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Add $25.00 for NYM Box Numbers. Display Classified ads are available at $525 per inch, one-time insertion. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Entertaining Section, Classified Department, New York Magazine, 5 Penn Plaza, 14th floor, New York, NY 10001 or call 212-643-6500. Contact Denise Sisto for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

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To Advertise In
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**Continued on next page.**

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*New York Interiors* is a weekly feature. **Rates effective with the January 6, 1992 issue:** $49.00 per line, one-time ad; $43.50 per line, four consecutive ads; $38 per line, seven consecutive ads. 36 characters equal 1 line. The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Display Classified ads are available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Interiors Section, Classified Department, New York Magazine, 5 Penn Plaza, 14th floor, New York, NY 10001. Call Michelle Miller at 212-643-6500 for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

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NYC's **NEWEST** outdoor market for American and European antiques, collectibles & memorabilia. Open every Sat. & Sun., 9am-5pm. **FREE** Admission. B'WAY & GRAND St. Info: 212-682-2000

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Appliances, Television, VCR.
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**Pretty Lady**—Elegant, sophisticated, successful and caring, has it all except you - urbane, cultured, compassionate, successful gentleman (50s-60s) who enjoys laughter. Nonsmoker. 6557 ✉

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**Candidate Of The Year?**—Strong, sensitive, warm and caring man, enthusiastic yet laid-back (for New York), Jewish, physician and concert musician (really!), mild sports nut, a truly youthful 42, 5'11", trim and fit, distinctively charmingly attractive, with ever-so-soulful blue eyes! I love being both serious and playful, but most of all enjoy beauty and quiet togetherness. Seeking a wonderful woman who likes perhaps one or more of the above adjectives, is very attractive, natural and sincere, and shares my desire for the real thing. Please be a nonsmoker. Also - (sorry!) - no cats or dogs...love 'em, but alas, I'm so allergic that I'd die even if I never inhaled. If possible, please include photo - which I'll return if you'd like; will gladly send mine too. Let's talk. 6620 ✉

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**Jewish Male**—46, enjoys tennis, theater, bicycling, dining out. Seeks petite Jewish female, 32-44, for friendship, sharing and romance. Photo appreciated. 6638 ✉

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**White Male**—45, corporate manager, athletic, intelligent, good-looking, seeks Asian female for friendship/relationship. Note/photo/phone. 8846 ✉

**Great Guy**—57, 5'10", Jewish, teacher - seeks woman to 54. Photo. 6631 ✉

**Businessman**—50s, divorced. Relocating to Manhattan. Seeks sensitive woman for committed relationship. Photo. 8826 ✉

**Loyal, Attractive Widow**—Northern NJ, seeking professional, communicative, successful male, interested in the arts, serendipity, 50 plus, 5'9" plus. 8807 ✉ ☎

**MD's Widow**—Ivy League educated. Elegant, slim, personable, cultured, Christian. Large house and grounds in suburban Manhattan. Seeking lifetime companionship with gentleman MD, 45-55. Can also assist as office manager, receptionist, care-giver, organizer. Old-fashioned values and interests - including cooking, gardening, walking, the sea, classical music, antiques. Westchester or Fairfield County preferred. 6636 ✉

**Looking For The One**—I'd rather be with than not. Divorced Jewish male, 51, 5'8", 145, needs the other half of us. You should be 44-52, 5'3"-5'6", trim, attractive, and able to make a commitment to share the best and rest of life. Please, a brief note and photo. 8823 ✉

**Sophisticated, Pretty, Successful**—Affluent Jewish widow - loving, articulate, upbeat. Seeks quality man, 60 plus, for a good life together. Photo. 8827 ✉

**Professional Black Man**—40, handsome, athletic, nonreligious, warm, sensitive, caring - seeks single female, nonsmoker. All races welcome. 6609 ✉

**Lovely And Loving Lady**—Seeks to love nonsmoking Jewish man, 50-60. 6625 ✉

**Woman Seeking Woman**—It's lonely at the top. If you are a genuine head-turner who is utterly feminine, unattached, physically fit, emotionally giving, over 5'3" and under 45, nonsmoking, bright, sophisticated and ready for a partner - I am sexy, attractive, terribly successful, generous, intelligent, most importantly a great kisser. No misrepresentations please. Recent photo necessary for reply. 8825 ✉

**Down-To-Earth, Pretty Jewish Gal**—32, seeks handsome, professional, caring guy, 30-38, for romance. Pix. 6627 ✉

**Nice Jewish Editor**—35, works nights, seeks sweet woman, 24-36, for after 10 or weekend conversation, cocktails. I'm nice looking with a pony tail. Photo. 8832 ✉

**Possessed Writer**—Handsome, professional, 39, seeks passion and stability with attractive, self-aware, co-protagonist. Note/photo. 6637 ✉

**Striking Career Woman**—In mid 50s, financially secure, looking for a companion who is bright, kind, funny, adventurous. He should be in his 50s, at least 6'2", in good shape, and someone who enjoys talk, movies and private time. If he also likes the outdoors, beaches, picnics and biking - my Winnebago, my dog and I are ready to take him for gentle exploration. Photo, note and phone. 8829 ✉

**One Singular Sensation**—Sexy, sweet, slim professional seeks quality man to share dreams and reality. Please be 45-plus, nonsmoker. Handsome, well-built a plus. 8793 ✉ ☎

**Attractive White Female**—Long brunette professional, 5'4", young 40, American, residency: Germany, sensitive, caring. Seeks 45-55, established, affectionate and active gentleman with European values. Must love the arts. Photo please. 1609 ✉

**Attractive Jewish Attorney**—28, 5'6", fun-loving, warm, sincere, with diverse interests, seeks professional Jewish male with similar qualities. 8838 ✉

**Attractive, Affectionate Jewish Female**—Cover girl looks, 5'8", slim, artistic, intellectual, successful professional - seeks gentleman, 36-44, tall, loving, family-oriented, for serious relationship. Note/photo/phone. 8836 ✉

**Think Big!**—6'2", solid, 38, very handsome Jewish businessman/entrepreneur, with the heart and soul of an artist. I enjoy photography, cycling, cinema and karate. Seeking the real thing: sincere, intelligent, attractive, fun, great sense of humor. Photo/note, please. 6633 ✉

**Help!**—Need a date for my sister's wedding. Slim, attractive Jewish female, 32, seeks fun-loving, handsome, professional Jewish male, 30-42, for fun, romance and lasting relationship. 8812 ✉ ☎

**Powerful Man In Public Life**—49, PhD, intense, unassuming, athletic, romantic. Aspires to meet slender, pretty woman, 30s, accomplished, comfortable with City's elite. For intimacy, love, power-sharing, et al. A child? Photo. 6634 ✉

**Good Sense Of Humor And Attractive**—Intelligent professional male, 6', 40, active - enjoys outdoors, nights out and evenings at home. Seeks woman, 34-43, for sharing, caring and fun relationship. Note/photo. 8837 ✉

**Lucy Seeks Ethel**—Gay white female, 32, seeks feminine woman for relationship and adventures in Queens, NYC. 3795 ✉

**VP Investment Banker, 35**—Seeking woman, 25-35, who is beautiful on the inside as she is on the outside, for fun and possible future. Send photo. 6605 ✉ ☎

**Sexy Man, Jewish, Cutie-Pie**—Of multiple degrees, looking for highly intellectual, witty, clever, well-educated (MD, PhD, JD, etc.), beautiful, athletic (tennis, biking, running), well-hobbied, nature-loving, 30-40-year-old woman. No cats, no smoking. Require bio and photo. 8808 ✉

**Delightful, Fun-Loving Widow**—5'5 1/2", slim, mod, seeking counterpart gentleman, give or take 60, for friendship and, if lucky, more. 3794 ✉

**Vibrant Lady**—Lovely Jewish psychotherapist, who is intuitive, petite, healthy, playful and wise, with warm sparkly eyes, seeks an attractive, successful, caring man who is loving, humorous, gentle, has wisdom, high integrity and strength. A man who knows what he wants and will not settle for less, 40s-50s. Photo/note/phone, please. 8845 ✉

**Pretty Woman**—LI, Jewish, seeks charismatic man, 50-62, who has a passion for life, with a sense of humor. 8806 ✉ ☎

**Waited Too Long**—To fall in love again. Just 37, ambitious, accomplished and affectionate. Seeks similarly-situated, professional man looking for companionship, love and family with pretty career woman. Please drop me a note. 3787 ✉

**Sensitive, Intelligent Man**—54, seeks lovely woman to be close to. 8842 ✉

**Warm-Hearted, Professional Male**—43, 5'8", Jewish, handsome, never-married, easygoing, sharing. Seeks romantic, educated, refined, bubbly, attractive lady, to 37. Note/photo. 8830 ✉

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WITH

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Smart, successful, urban magazine seeks fun, active *New York* readers to share an evening of learning, laughter, and libations at a special gathering to celebrate the 10 Year Anniversary of Strictly Personals.

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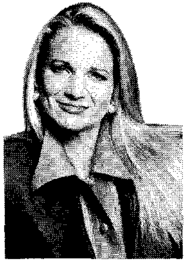

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**Weakness For Blonds**—Can't help it. Male, 36, nonsmoker, honest, easygoing, successful, good-looking, with a great sense of humor, seeks special, attractive, fit, down-to-earth female with similar qualities. Note/photo/phone. 8841 ✉ ☎

**Handsome MD**—5'11", 34, Christian, seeks attractive, professional female to share life's adventures. Phone/photo/note. 3788 ✉

**Frankly, The Bar Scene**—Doesn't tire me...but if you're self-assured enough to enjoy a night at home occasionally, take the time to respond. Divorced, 36, Manhattan, very handsome, successful financier seeks attractive Jewish female for serious but zestful relationship. Smarts, taste, photo required. 8815 ✉

**Seeking Interracial Relationship**—I'm 29, tall, slim, shapely, black and very beautiful, with an excellent mind, education and outlook on life - a genuine nice girl. I'm looking for that one-in-a-million, disease- and drug-free, single white male, who'll sweep me off my feet and share my many interests. Someone who's also seeking an interracial relationship that can lead to marriage, children and definitely not a boring future. Thrill seekers need not waste my time. Please send note/photo. 3797 ✉

**Opposites May Attract**—But similarity makes for compatibility. This dynamic, pretty, slim woman, 38, desires honest, intelligent, educated, sophisticated, nonsmoking white man, 35-45, seeking terrific and enduring relationship. Note/photo/phone. 8822 ✉ ☎

THE Harte Exchange

ANGLO AMERICAN INTRODUCTIONS

*The unique empathy and rapport between the English and Americans is well known and documented, due surely to a mutual appreciation, respect and affection.*

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**Single Jewish Male**—29, 6', good-looking, intelligent professional with eclectic musical, athletic and cultural interests, progressive yet old fashioned, seeks attractive, intelligent, single Jewish female, 25-30, for love, romance. Photo/note. 8839 ✉

**I've Taken A Mid-Course Correction**—Happy, handsome and passionate, 45-year-old entrepreneur, looking for an honestly beautiful soul (28-36) to help me chart my continuing journey. Photo and letter appreciated. 3791 ✉

**European-Born**—39, warm, intelligent lady with zest for life and head for business seeks smart, successful man. Photo/phone, please. 6610 ✉

**Successful, Handsome, Jewish**—49, trim, 6', seeks attractive, bright, slim, fit, sensuous, sincere woman, 36-42, for a special, loving relationship. Photo. 6611 ✉

**Warm, Attractive Man**—Professional, creative, trim, 5'10", 52. Seeks a lively, slender woman who is partial to art and music. Photo. 8820 ✉

**A Smile That Could Light A Candle**—Not too much dust on my soul. Pretty, 58, adventurous, loving, desires caring, decisive, stable man of depth. Phone. 6614 ✉

**Slim And Pretty Widow**—54, family therapist and author, athletic, cultured, and non-mainstream. Seeks intelligent, creative, affectionate, attractive, successful man with humanistic values. 6624 ✉ ☎

**Professional Black Woman**—42, attractive, warm, good sense of humor, Catskill region. Interests include jazz and classical music, travel, the arts, exercise. Seeks emotionally mature male with similar interests. Photo appreciated. 6612 ✉

**Blue Hair, Brown Eyes**—No - actually, blue eyes, brown hair, 5'5", raised Catholic, German-Irish ancestors, 39, educated NY, Boston and Scotland. Ivy MBA, non-MBAish career which I usually like lots. Single female. Believe in family, best friends, having a husband as a partner forever, vacations, Christmas trees, books, fun (but, who hates fun?). Lives and works in Manhattan. Have "the little grey Dodge that could" which gets me around to other near places. Recently survived driving a shift in Ireland on roads too narrow for sheep to cross, but those and other such 'tails' are stories for when we meet. 8813 ✉

**You Might Think**—A person is a little crazy to be answering or writing a personal... Perhaps you're right, but you probably wouldn't be reading this if you were in a successful relationship. Here's a little about me: tall, 50, lean, successful writer, speaker, consultant - looking for a 30-40-year-old woman who is searching for at least a friendship...but also wants the good things from a solid relationship. Nonsmoker. Note/photo a must - will reciprocate. 6616 ✉

**Single Jewish Female**—Striking, intelligent, artistic, late 30s, seeks single male. POB 620008, Newton, MA 02162.

**Attractive, Articulate**—Single black lady, fortysomething, nonsmoker, diversified, interested in meeting single male companion who is responsive, unpretentious, positive and witty. Let's make this our time. 8756 ✉ ☎

**Attractive, Intelligent, Successful**—Businessman, early 40s, enjoys urban and suburban delights - loves travel, sports, dining, nature. Seeks wonderful woman who is athletic and shares similar interests. Photo please. 6615 ✉

**Dreams Of City/Seaside Life**—Very nice, very beautiful, creative, passionate woman - tall, slender, long auburn hair, with great smile and lots of style, very young 40. Loves reading, sailing, architecture, writing... Wants a gentle man for ever-after and children, who's handsome, with kind heart, in 30s-40s, somewhat unconventional. Note/photo. 8814 ✉

**Chef - Author**—35, handsome, sincere, easygoing, fun, seeks slim, pretty lady, 22-30, for lasting relationship. Note/photo/phone. 6617 ✉

**Pretty, Slender, Fashionable**—Divorced white female, late 50s, successful professional, nonsmoker. Not witty, but love to laugh and be playful. Altruistic and empathic. Many interests - classical music, travel. Most important qualities in a man: kindness, tenderness, affection, intelligence, affection, sense of humor and affection. In 60s-early 70s. NY/NJ. 8817 ✉

**Broadway Critic Seeks Leading Man**—No acting experience necessary... Must be 60 up, 5'8" up, physically/emotionally/financially on the up and up. Leading lady is attractive, amiable, adventurous, affluent. Lifetime contract available. 6619 ✉

**Darling DDS**—6', 36, trim, seeks single, Jewish, professional gal, 26-32, for love, marriage, family. Queens/Nassau. Phone/photo. 6621 ✉

**Energetic, Intelligent Jewish Lady**—With good looks, optimistic heart and spirit, seeks astute, sincere gentleman, 55-62, for stimulating conversation, friendship, cultural/social pursuits and whatever... 6590 ✉

**Successful, Handsome Businessman**—Male, Jewish, 39, witty and charming. Desires slim, pretty, bright, vivacious Jewish female, 28-36, for serious and caring relationship. 8833 ✉ ☎

**This Man**—41, tall, dark, handsome, traveled, successful psychologist, warm heart, passionate hands, seeks woman who has almost everything. She's attractive, successful, sexy, bright - but is missing a man who adores her, is honest, and loves her. Photo. 6613 ✉

**Slim, Attractive Woods Nymph**—Lover of Pan's Pipes (and other classical music), hiking, international cuisine, caring, cuddling and snuggling. Seeks tall, intelligent, communicative, energetic mensch, 40s-50s. Are you the lucky one? Note/photo/home phone please. 6603 ✉

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# ASSORTMENTS

*Assortments* is a weekly feature. Personal rate is $33.00 per line. Flat rate is $49.00 per line. Nonprofit rate is $33.00 per line. Display ads are also available. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Add $25.00 for NYM Box Number. Call 212-643-6500 for billing procedures and advertising information. All ads accepted at the discretion of the publisher.

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Fun • Socializing • All Levels

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**First Day Of Autumn Dinner/Dance**

**TUES, SEPT 22nd - 6PM - $22 Adm.**

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WINE TASTING

SINGLES

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**Where:** *Atrium Club*

**When:** *October 14 & 21*

**Time:** *7:00-9:30 pm*

**Tariff:** *$64.94*

**RSVP:** *(212) 932-8536*

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# STRICTLY PERSONALS

**6'1", Handsome**—Black hair, green eyes, 40 years, seeks shapely, sensuous, fun lady for relationship. Photo and phone number a must. 6629 ✉

**Tall, Slim, Early 50s**—Well-educated lady of many talents, interests and assets. Into sports and hi-culture. Seeks man of substance and taste. Photo, please. 3798 ✉

**Widow In 50s**—Very pretty, college graduate - seeks older man. 3799 ✉

**Henry Higgins**—Looking for his Eliza Doolittle. Successful, romantic CEO with very high energy level, seeks that special someone to share all of life's offerings. Be slim, attractive, 18-30. Only respond if romance, travel, mutual respect, the theater, caring, the Knicks, integrity, Seinfeld and a great sense of humor appeal to you. Cuteness a plus. Photo and handwritten note guarantee a response. 8824 ✉ ☎

**Are You A Sports Fan?**—33, 5'3", brown hair, professional woman loves all sports, traveling. Seeks outgoing, Jewish nonsmoker, 35-40, for serious relationship. Photo, please. 8848 ✉

**Woody Seeks Mia - Not!**—Single white male, 30, hopes to meet interesting, warm, smart woman. I'm a successful Chicago graduate on Upper West Side, who is multifaceted, honest, cute and fit. Please write. 8805 ✉

**More Beautiful In The Heart**—28-34, athletic, outdoorsy, adventurous, down-to-earth, love kids and animals. Would be appreciated by this 38, Jewish, 6'2", successful male counterpart only missing you. Note/photo for reply. 6608 ✉

**North Shore Beauty, LI**—Thin, green eyes, long blond hair, divorced, white, nonsmoking female, one child - seeks handsome, marriage-minded, financially secure professional or businessman, 38-50, 5'10"-6'1", for best friend and content home life. Photo/note/sense of humor a must. 3803 ✉

**Gay, Super-Successful Man**—55, attractive, well-read, humorous and involved in the arts, seeks bright, attractive and preferably European friend, 35-45, to share special life style. Serious reply only. Photo appreciated. 6623 ✉

**Attractive, Jewish Blond Widow**—Seeking mensch in 60s or young 70s, nonsmoker. Photo/note. 8819 ✉

**Attractive Writer**—49, with good shape and a touch of style, seeks genuinely nice man with similar attributes, 50 plus, who's candid, comfortable with himself, and looking for a great woman friend, lots of fun, maybe a little romance. Who knows what might bloom? I smoke, eat meat, like Cole Porter, gardening and all travel - rustic to ritzy. How about you? Photo, please. 8810 ✉

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**"Why can't there be an easier way to meet new people?"**

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**Very Pretty Professional Female**—30, seeking professional male, 25-38, for a serious relationship. Photo. 6607 ✉

**Pretty Business Head**—With heart for closeness, looking for Manhattan roadrunner counterpart, for bar mitzvah escort and future romance. 48-58. 8804 ✉ ☎

**You Know The Type**—Upper West Side, heavy movie/theater-going, sports-loving, Times-reading, Seinfeld-watching, street fair-strolling, bookstore-browsing, left-leaning, joke-cracking, easygoing, generous, handsome Jewish attorney, 30. I'm sort of like that. Only different. You'll see. Photo please. 8811 ✉

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$1.50 EACH MINUTE. TOUCH-TONE PHONE ONLY. THIS SERVICE IS FOR ADULTS 18 YEARS OR OLDER.

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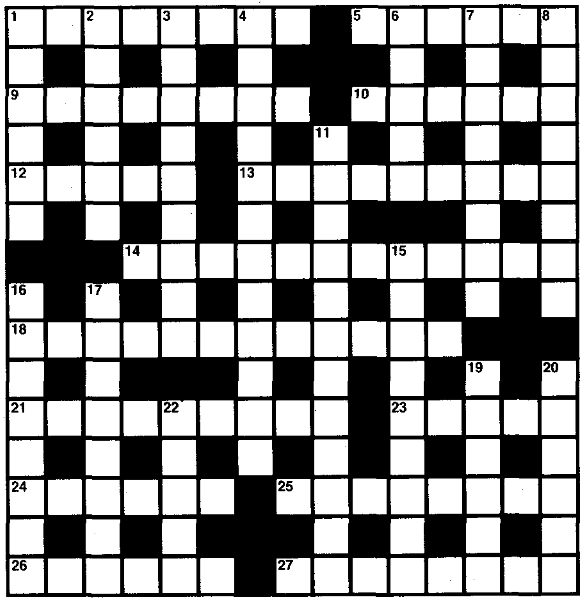
# 'SUNDAY TIMES' OF LONDON CROSSWORD

**ACROSS**

1 Bird with Richard absorbing sailor and small child. (8)
5 A construction out of this world—some husky labourers needed. (6)
9 Hallway of early Roman or Doric order. (8)
10 A fellow exists—he's a god! (6)
12 Make a thorough search for duck in the valley. (5)
13 Assuming false identity, the devil takes devious routes. (9)
14 Confusion of one who embraces a crocodile. (6-6)
18 Chairman's son contributes to these mistakes in chronology. (12)
21 Once-a-year gift with flower tucked inside. (6-3)
23 Plants by river disseminated seed. (5)
24 Bound to be busy? (4, 2)
25 Flyer in a fight with another lost height. (8)
26 Enemy's strangely servile supporters. (3-3)
27 A long time in which to return to state of senescence. (8)



**DOWN**

1 To contrive it takes two months. (6)
2 Get one of his books from the library? (6)
3 Hospital atomizer used to service the locks. (9)
4 Lower Congo—it's wrecked nuclear plant equipment. (7, 5)
6 The glory of Greece. (5)
7 Talking about a gun-shot, there's a leg injured. (8)
8 Live attempt? Enquire within and get weaving. (8)
11 Motoring equipment bearing advertisement about stopping here with the car. (8, 4)
15 A bachelor in a murder reconstruction. (9)
16 Records the score, maybe on a wall. (8)
17 Prohibit women, we are told—they wail about death. (8)
19 Censure for beer-swilling in Britain. (6)
20 Like groups of properties. (6)
22 Escape somehow due to the Spanish. (5)

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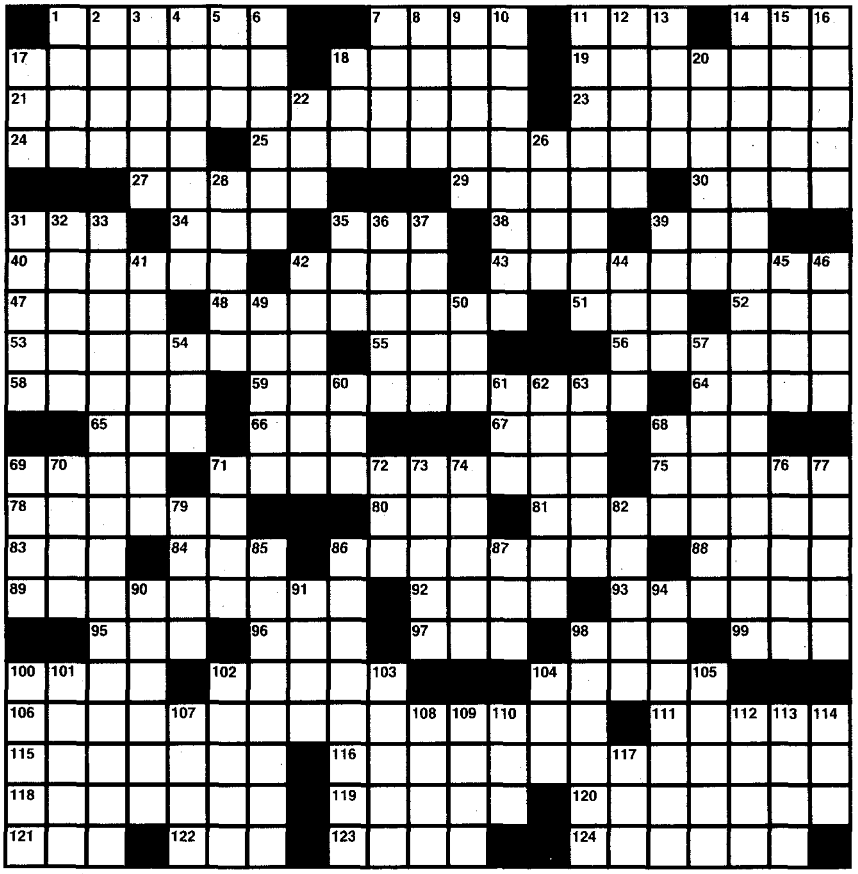
# 'ACTUAL FIRST NAMES': 'CUE' CROSSWORD • BY MAURA B. JACOBSON

**ACROSS**

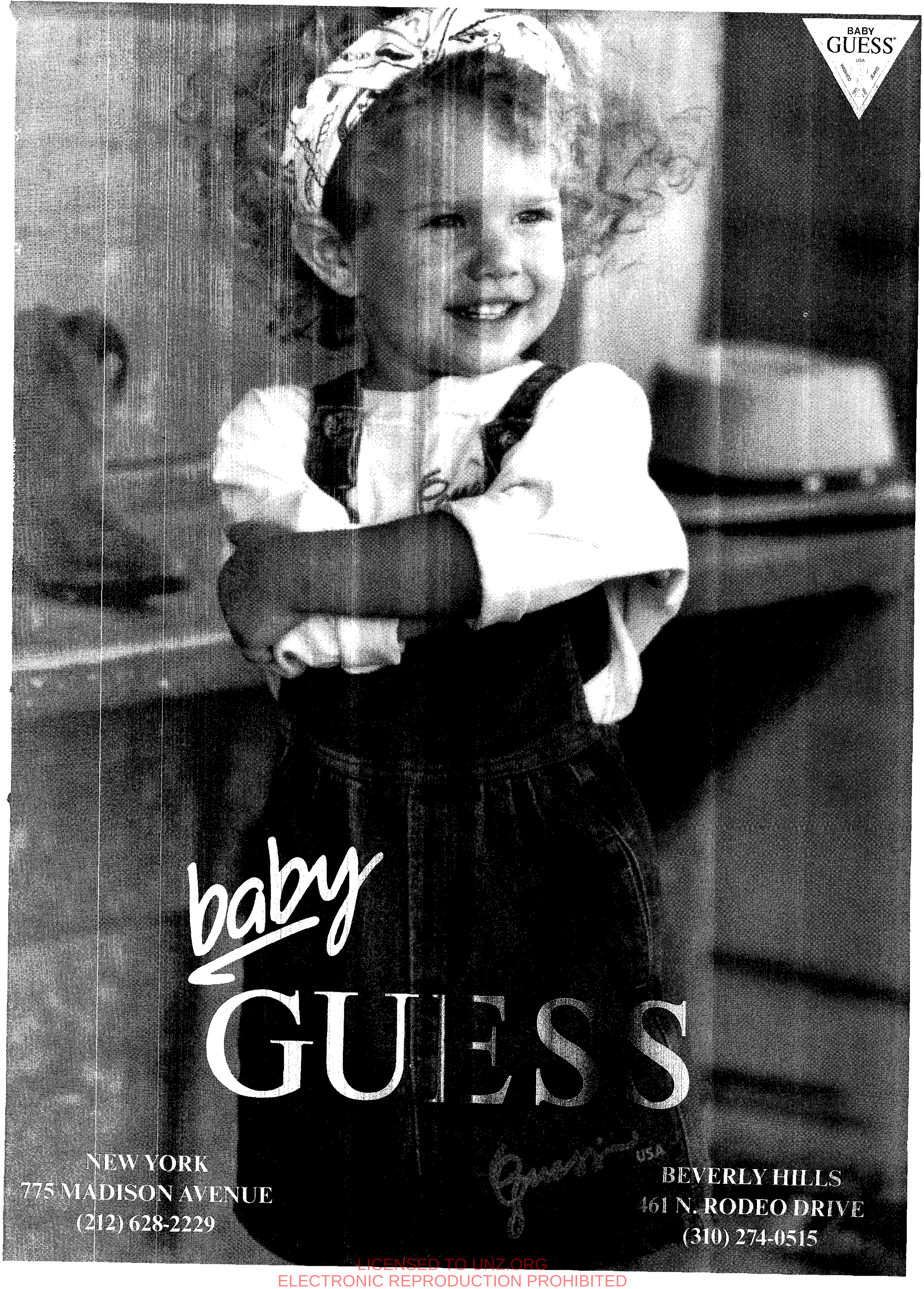
1 Mediterranean port of Spain
7 Chums
11 Once owned
14 Holy Roman, e.g.: abbr.
17 Sun umbrella
18 —— ease (uncomfortable)
19 Small rings of color
21 ALFRED
23 Branch trimmers
24 Successful hitchhiker
25 HENRI
27 Correct
29 Welsh actor Williams
30 Tropical blackbirds
31 U.S. medal
34 Separate troop gp.
35 Blast with a ray gun
38 Alfonso's queen
39 —— -mo (replay effect)
40 Nursery verses
42 Hebrides island
43 HENRY
47 Longest Swiss river
48 Thesaurus entries
51 Former ring king
52 Genetic chemical
53 One of the fuzz
55 Siouan Indian
56 Stretch out, as a snake
58 Tither's fraction
59 HUBERT
64 Top-notch
65 After pay or cup
66 Sis's sibling
67 Author Fleming
68 Near-grads
69 Spy's message form
71 HARVEY
75 Hippodrome
78 Ukrainian city
80 Altar words
81 Make a find
83 "Lavender Hill" bunch
84 Scrap of food
86 Least adorned
88 Jacob's third son
89 FRANCIS
92 Scion
93 Moon valleys
95 Greek R
96 Poetic nightfall
97 Eccentric
98 "Fe, fi, fo, ——!"
99 Three, at Trevi
100 Place for Polly
102 Jai-alai basket
104 Musical speed
106 WILLIAM
111 Having wings
115 Rhine siren
116 THOMAS
118 Amorous linkup
119 Gallic girlfriends
120 Oxygenized
121 Curved line
122 Scottish single
123 Bush's alma mater
124 Polite affirmative

**DOWN**

1 Where Timbuktu is
2 Needing rain
3 Surgeon's beam
4 On horseback
5 Make a little —— long way
6 Get down
7 Walk wearily
8 Lily used in lotions
9 Delibes opera
10 Certain clams
11 As —— lark
12 Island in the Firth of Clyde
13 —— ex machina
14 ANNA
15 Singer Nixon
16 Nuisances
17 Golf norm
18 Like a glacier
20 Bargain-priced
22 Same old grind
26 Armbone prefix
28 Artist's plaster of Paris
31 Open-window hazard
32 Fine-grained rock
33 SAVINIEN
35 Animal enclave
36 Irk
37 Viewer's option
39 Washer cycle
41 Qualities of courage
42 Consecutively
44 Veer off course
45 Getting —— years
46 Chaucer specialty
49 —— Linda, suburb of Los Angeles
50 Obsolete ostrich
54 An arm of HUD
57 Alice's creator
60 M.D.'s nickname
61 Southampton campus
62 Pantry
63 City of western Ireland
68 Bursa
69 Grooming necessity
70 Skunk's defense
71 Spanish length unit
72 Kindled
73 Baking potato
74 Caused yawns
76 At no time
77 Get up
79 Manhattan area south of Houston Street
82 Plunk the strings
85 Where the timber ends, on mountains
86 Dismissed
87 Glove leather
90 "It was —— knew that you loved me . . ."
91 John of "Entertainment Tonight"
94 Damages
98 Red Sox's Park
100 Kind of lily
101 To have: Fr.
102 —— Jones, ex-Met
103 Wine taster's concern
104 Confucian ethic
105 Spanish stews
107 "Casablanca" role
108 Stir the dregs
109 —— fixe
110 Wife's title
112 Spumante city
113 Kicker
114 Finale
117 Baby-sized



Solutions to last week's puzzles appear on page 97.



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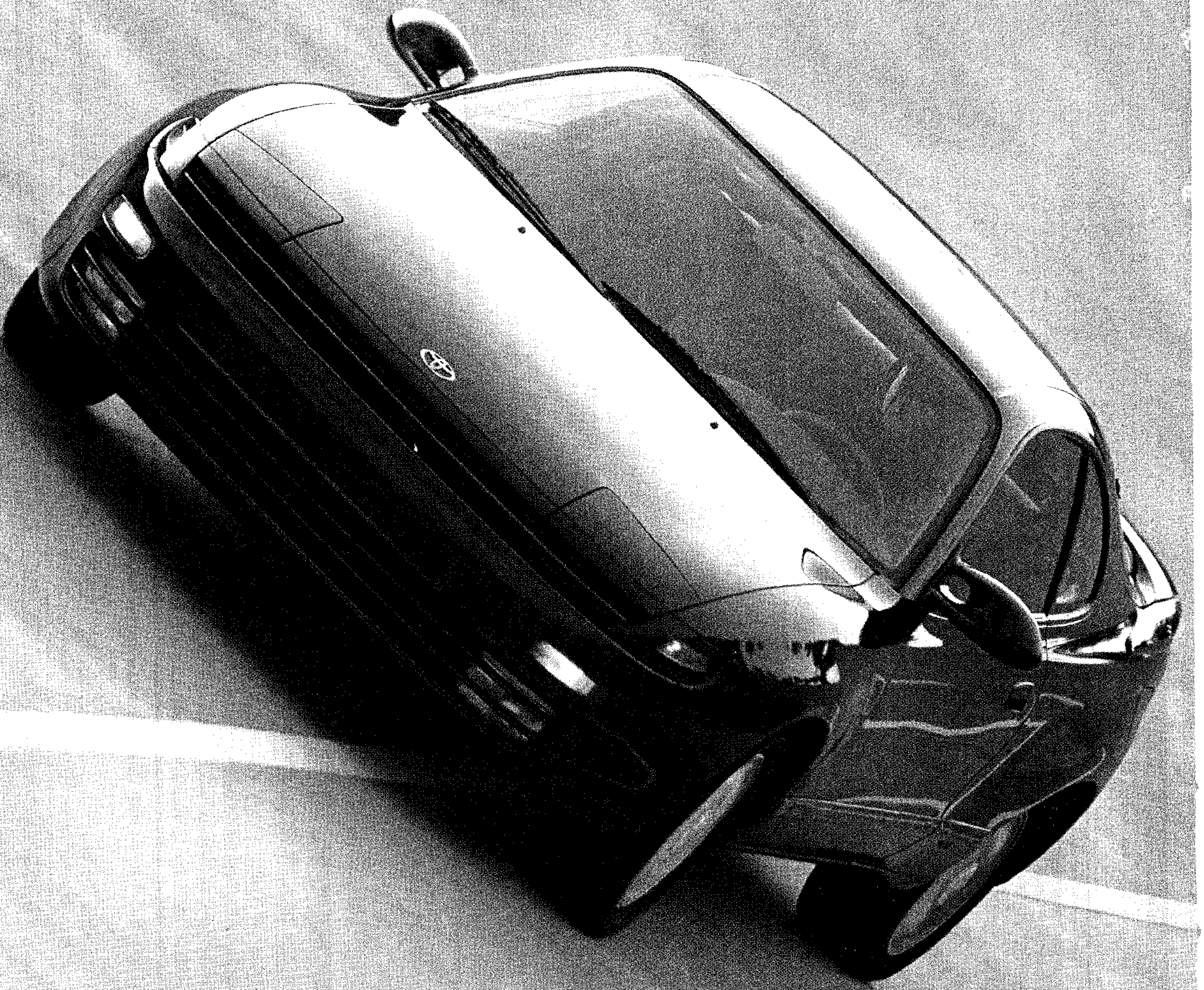

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